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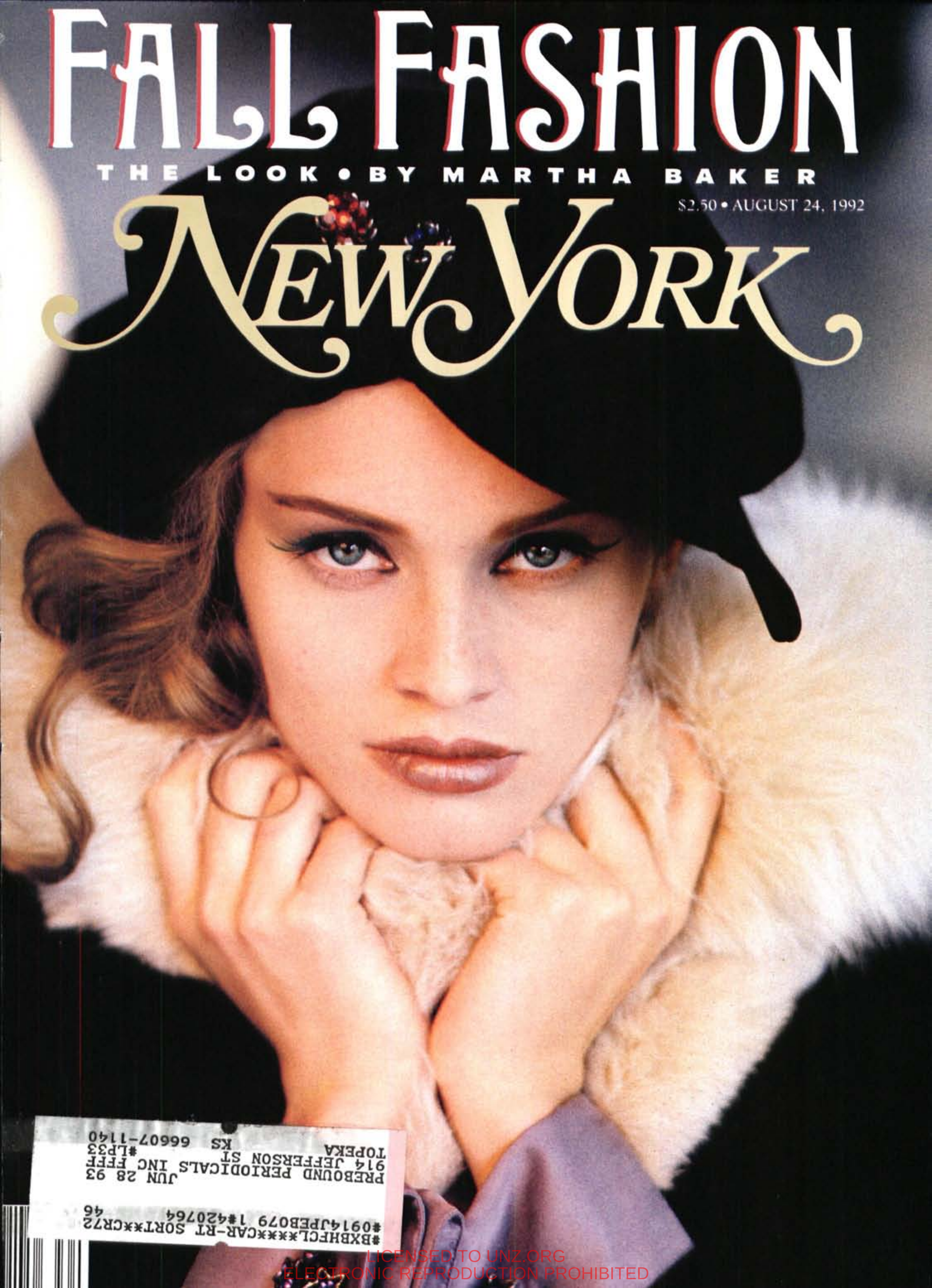
NEW YORK



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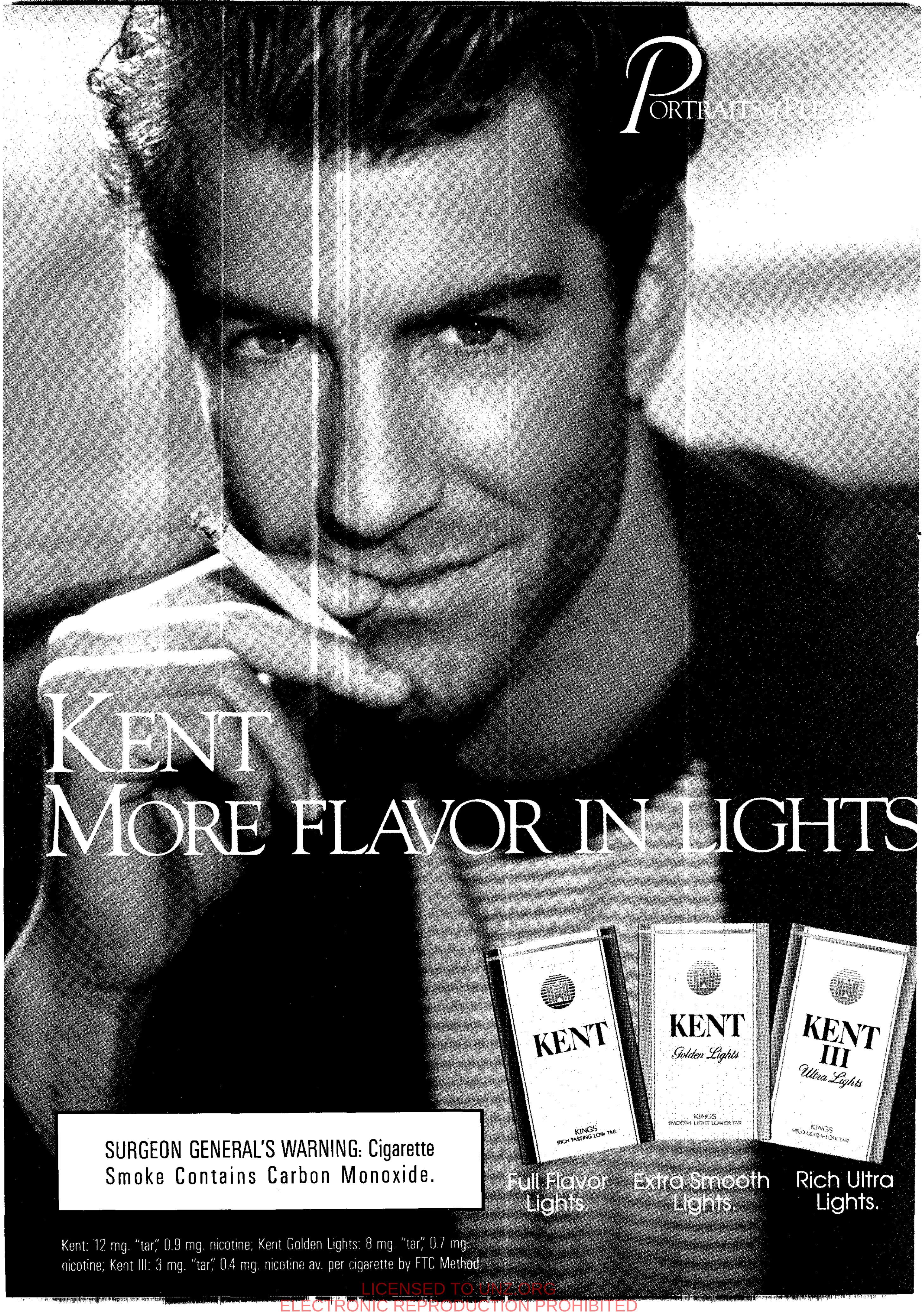
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46 Fall Fashion: Street Smart

BY MARTHA BAKER

You can bet the ranch on these fall looks—suede and such from the open road. The style czars hike to where the deer and the antelope play. And seldom is heard a discouraging word: about parkas and cashmere, trench coats and trousers. Then trade Big Sky for Big Apple: Wear Chanel to a fortune-teller, Klein to a shoe-shine. What's black and white and read all over? This leather of recommendation—from the likes of Lauren and Lagerfeld. For the men, it's three-piece *de résistance,* with the perfect loafers and neckwear. And the topper: killer chapeaus, far from old hat.

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BY MARTIN KIHN

His writing is savage. And his life's been worse. James Ellroy, 44, has a goal. "I want to burn crime fiction to the f---ing ground," he says. "I want to destroy every last bit of niceness and cheap empathy in the American crime novel." He's on his way. *White Jazz,* Ellroy's latest, is a snarl of a book. Like his other works, it's blunt—and bloody. This from a man with two lives: (1) homeless drunk and (2) sober, million-dollar author. (With a place in Connecticut.)

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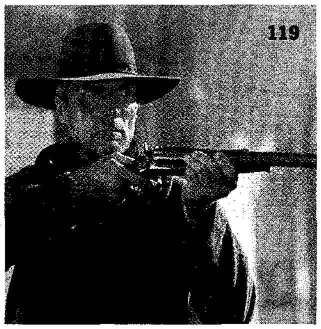

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Rayon-velvet jacket, $850, and silk-charmeuse blouse with cuff links, $305, by Marc Jacobs for Perry Ellis, to order at Bloomingdale's; fox-fur boa from Perry Ellis by Marc Jacobs for Birger Christensen, $995 at Neiman Marcus; rayon-velvet cap by Patricia Underwood for Marc Jacobs/Perry Ellis, $325 at Bergdorf Goodman; crystal-and-gold-plated pins by Roxanne Assoulin for Marc Jacobs/Perry Ellis, $40 and $50 to order from Roxanne Assoulin (39 W. 37th St.). Model: Beri Smither. Hair: Gabriel Saba for John Sahag Salon. Makeup: Bobby Butz.

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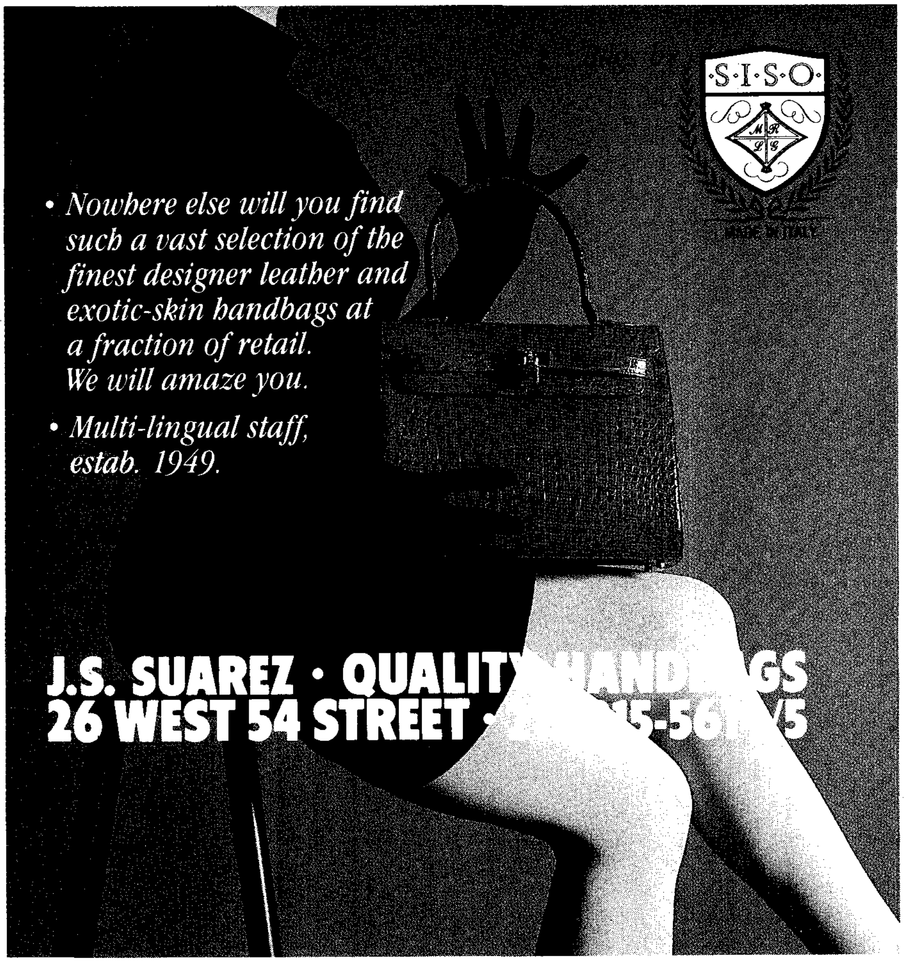

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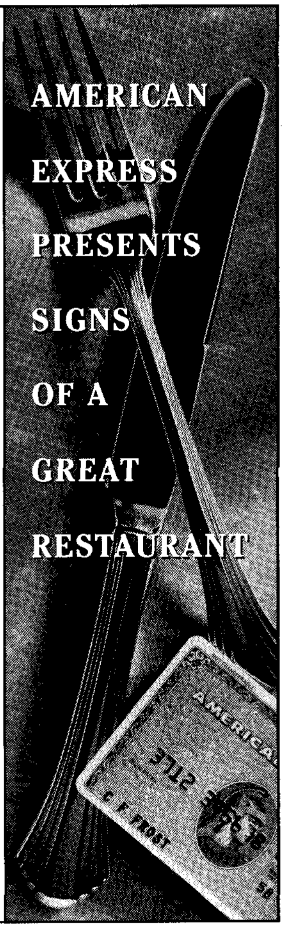

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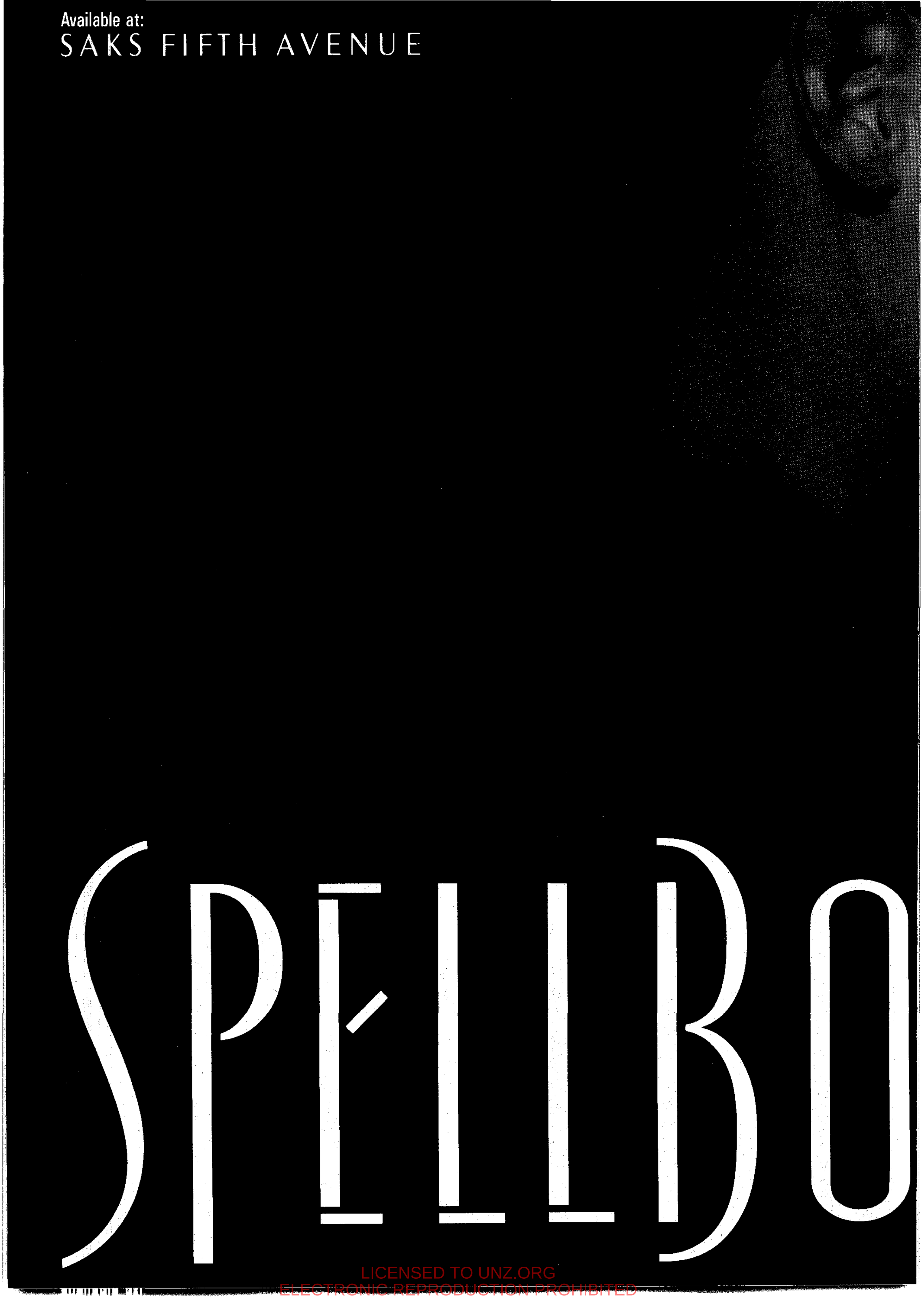
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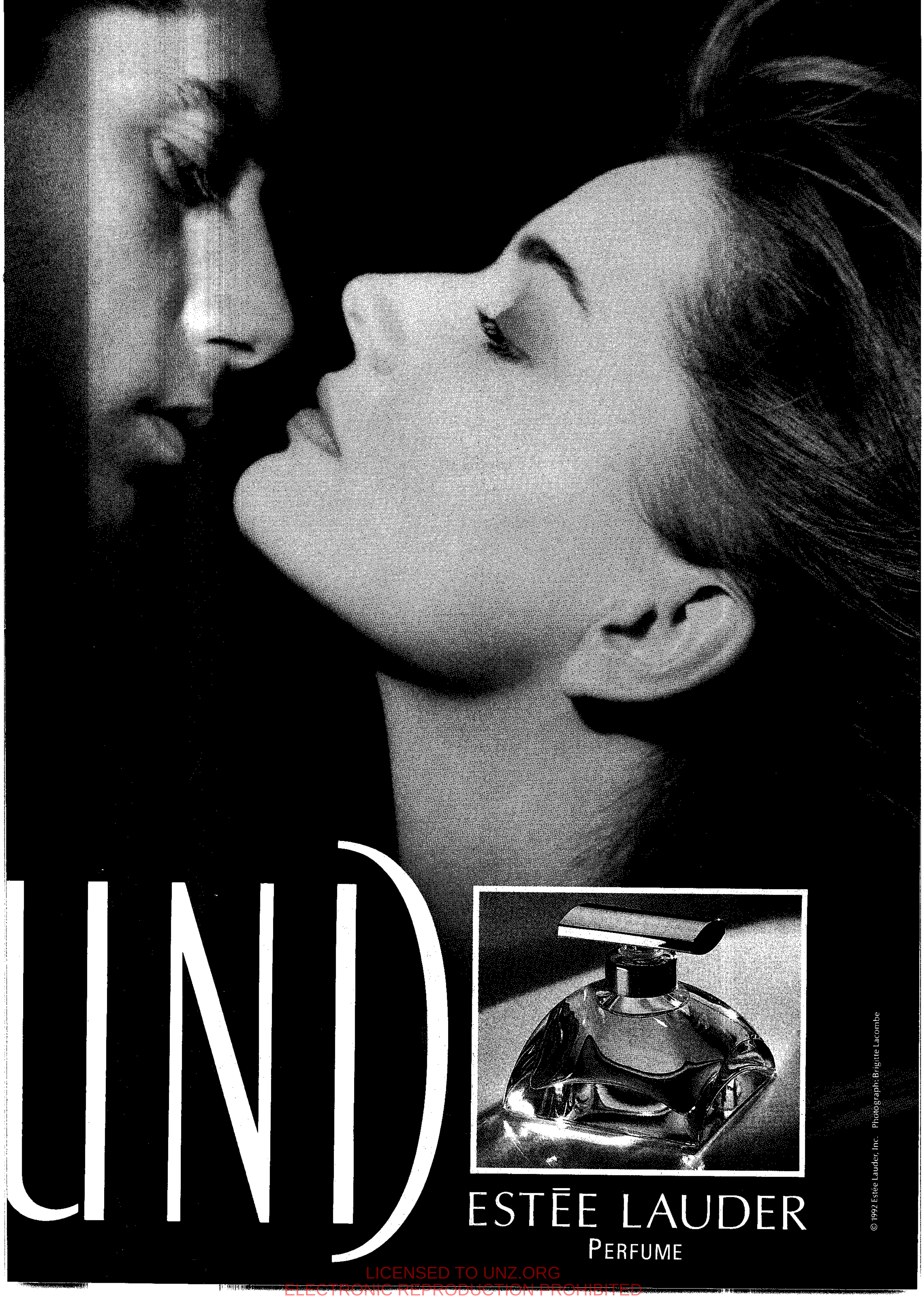
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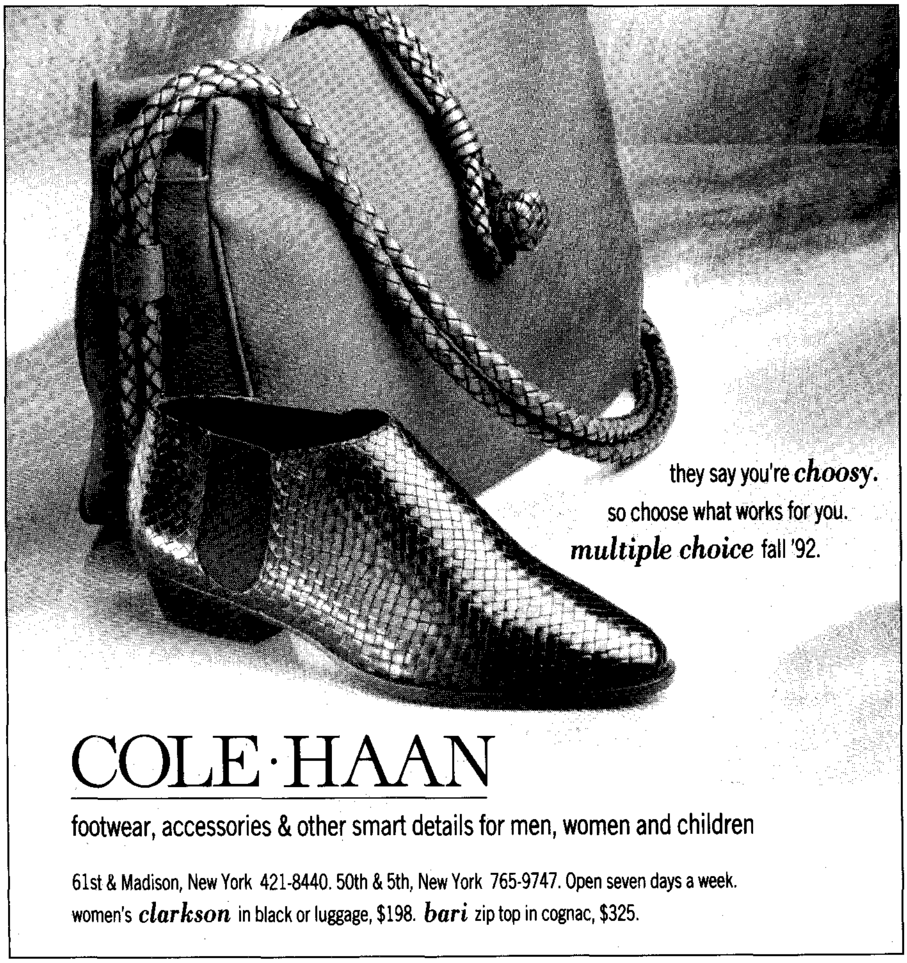
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LETTERS

Give Peach a Chance

I HAVE LONG READ AND ENJOYED JOHN SIMON'S sometimes acerbic theater reviews, and I agree with him that even at five-nine, compared with women who are six-two, Marla Maples may be "short" ["Theater: Mac and Able," August 3]. However, I have never thought of a five-foot-nine woman as short, nor do I see how a review can be written prior to meeting her or, more important, to seeing her perform. The directors, producers, cast, and audience think she is fantastic—perhaps the best—and lots of tickets are being sold! What do you or I know anyway?

Donald J. Trump
Manhattan

I RARELY READ JOHN SIMON'S REVIEWS, BEcause his supercilious disdain for any production that does not meet his lofty standards makes it impossible for me to accept his opinion as valid. There is no male equivalent to the epithet *bitchy,* so I can say only that Simon is mean-spirited and arrogant when he dares to voice an opinion of Marla Maples's performance in *The Will Rogers Follies* without having seen it. Maples may be magnificent, or she may bomb. Simon's preproduction review shows a closed mind and a complete lack of professionalism.

Marvin Warren
Manhattan

AFTER SEEING A ZILLION SHOTS ON TV TODAY of Marla Maples singing and dancing in her debut in *The Will Rogers Follies,* I think John Simon was proved to be 100 percent correct in his evaluation of her lack of talents, as it now seems obvious that she was given the part simply to exploit and capitalize on her notoriety as the world's most infamous paramour.

Hazel O. Edwards
Houston, Tex.

Seconds to Spare

IT IS WITH DEEP REGRET THAT I NOTED THE item "Distressed Clothing: A Generosity Gap," which appeared in the "Intelligencer" column in the June 29 issue. The piece says that the Gap donated "slashed" merchandise to Fashion Rescue '92, a clothing sale to benefit the United Jewish Appeal Federation of New York. But *New York's* version of the incident is misleading. When Fashion Rescue was launched for the first time, in June 1991, the Gap

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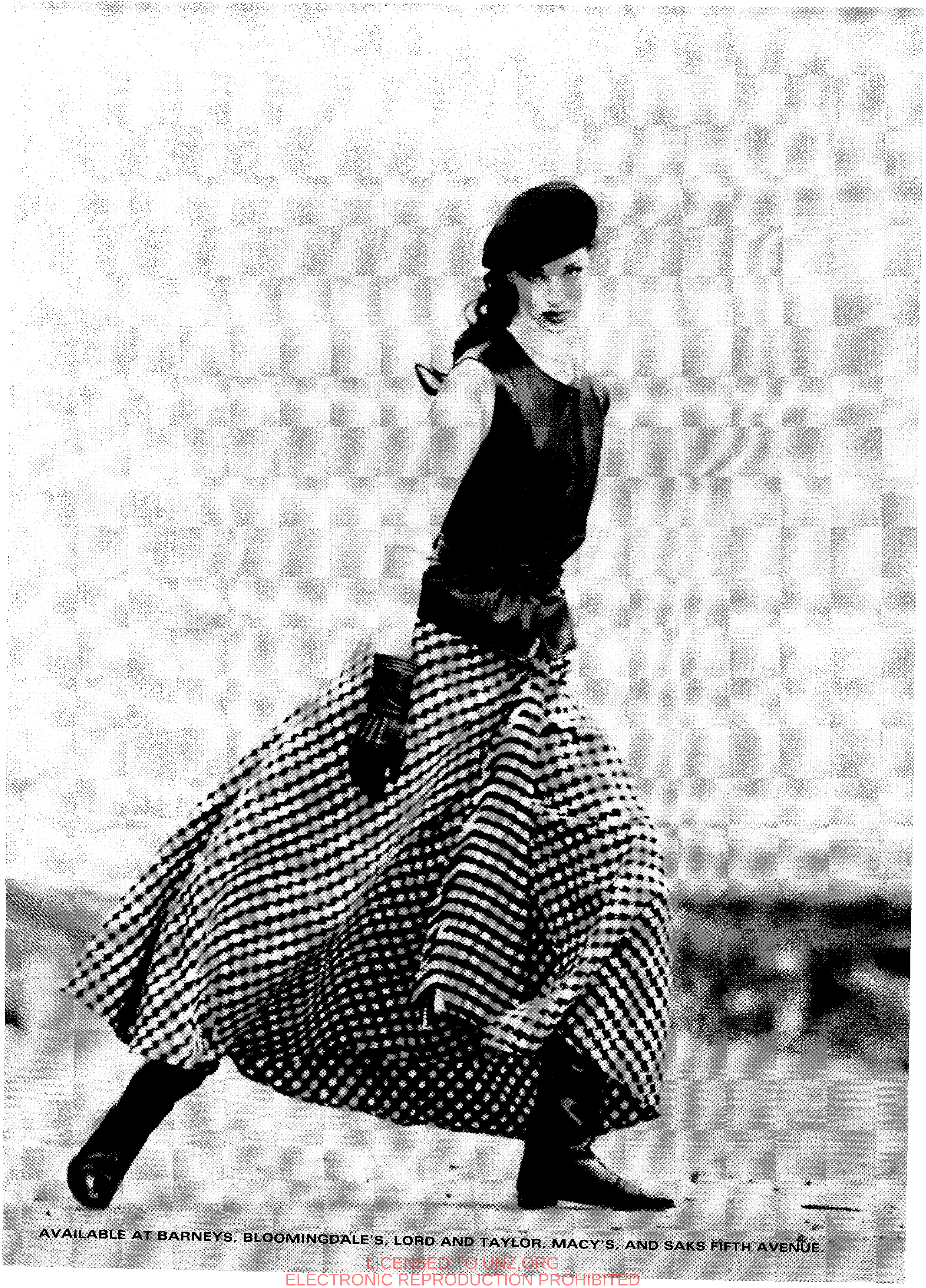

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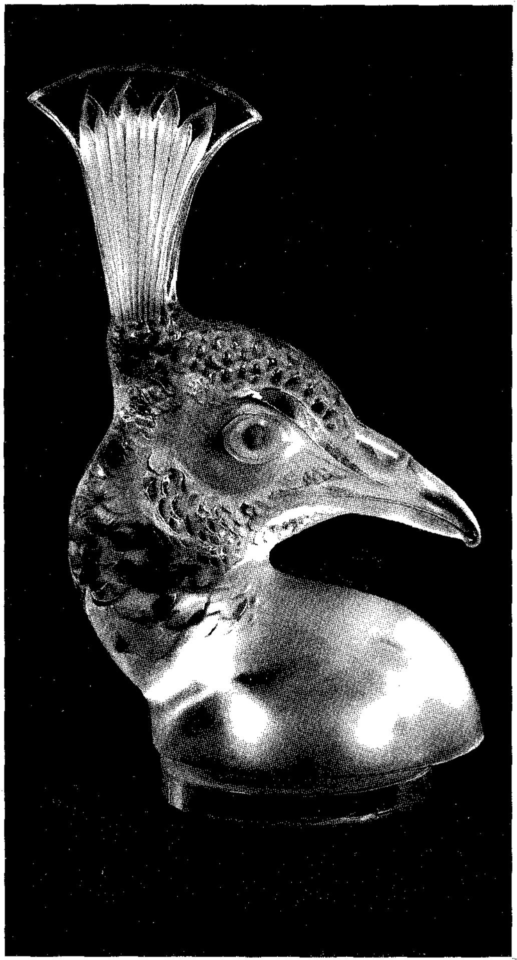

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responded with a donation of 1,000 top-quality garments. Our initial request this year for assistance was ambiguous. In retrospect, it was understandably interpreted by the New York Gap office simply as a request for merchandise to clothe the needy. The Gap responded promptly by delivering to us 1,000 garments consisting, in part, of irregulars and seconds. None of these items were slashed. The garments would have been perfectly suitable to clothe the homeless or for distribution to other needy individuals. The Gap was not clearly informed, however, that the merchandise requested was intended for resale and that contributions containing damaged merchandise would not suffice. When the situation was made clear to the main office in San Francisco, a shipment of top-quality merchandise was immediately forwarded.

Nurit Seri-Pokart
Director
Fashion Rescue '92
UJA–Federation of New York
Manhattan

The Wizard of Ozone

KUDOS TO CHRISTOPHER BYRON FOR HIS SObering analysis of today's ecological climate ["The Bottom Line: Mr. Gore's Planet," August 3]. He skillfully exposes what many of today's environmentalists really are: eco-terrorists.

Harry Condos
Norwalk, Conn.

CHRISTOPHER BYRON'S PIECE IS THE FIRST mainstream article I've seen that refutes the popular belief that the environment is in catastrophic trouble and that we must all therefore destroy that Great Satan: American Industry. I hope it's not the last.

Oz Garcia
Brooklyn

ECONOMICS AND THE ENVIRONMENT SHOULD not be pitted against each other. We need creative solutions, not "simple and cheap" quick fixes. If Senator Al Gore suggests such options, what's wrong with that? Why should we trust such big businesses as Exxon and Union Carbide to regulate themselves? Let's be realistic.

J. Z. Barrell
Brooklyn

CHRISTOPHER BYRON'S DESCRIPTION OF ozone depletion as a so-called crisis is ridiculous. That the ozone layer, which protects us from ultraviolet radiation, is being depleted by chlorofluorocarbons (CFCs) has been firmly established through scientific observation since discovery of the Antarctic ozone "hole" in the eighties. The complex chemical processes involved in this phenomenon are now well understood. Furthermore, concern about the impact of ozone depletion on human health, agriculture, and the nat-

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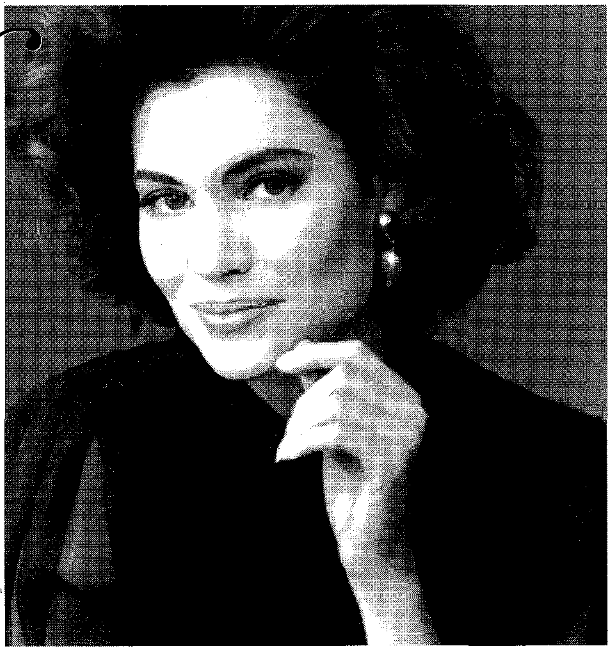

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ural environment is based on scientific understanding of the effects of ultraviolet radiation. This so-called crisis has already moved governments around the world to unprecedented action in the phasing out of CFCs. Byron's similar characterization of global warming as yet another unfounded scare is also wide of the mark. The extent of legitimate scientific concern about this issue is underscored by reports from both the National Academy of Sciences and the United Nations–sponsored Intergovernmental Panel on Climate Change, both of which urged that the greenhouse threat be taken seriously. Byron conveniently fails to mention these reports, as he also somehow neglects to note that scientific evidence of global warming goes beyond the temperature records of the past century.

Peter F. Cannavo
Manhasset, N.Y.

HOW OLD IS CHRISTOPHER BYRON?

Since I was born, in 1923, the world's population has more than doubled. Since the forties, we have suffered from nuclear waste, acid rain, holes in the ozone layer, extinction of hundreds of species (with hundreds more threatened), the decimation of rain forests, decline in ocean food fish, and the chemical poisoning of many lands and waterways. Much of Russia, Czechoslovakia, and other countries has been turned into a wasteland. Lake Baikal is a polluted desert, the Mediterranean is a sewer, and many of our own beaches are intermittently in a similar condition. If acid rain is a natural process, as Byron maintains, why wasn't it around in my youth, when the Adirondacks lakes I fished were teeming with fish? If it is "runoff," why are forests on the mountaintops dying (as in the Black Forest, near one of the most industrialized parts of this earth)? And one of the results of cutting rain forests is that it changes climates, as well as affecting the carbon dioxide and oxygen balance of our atmosphere. The Reagan-Bush government hasn't done "little" about the environment; it has done its best to block or gut any pro-environment legislation. I can understand the desperation of the tree-huggers and -spikers who are trying to save our irreplaceable old-growth forests. As for the ozone layer, would Byron want to wait until it is gone to see what would happen?

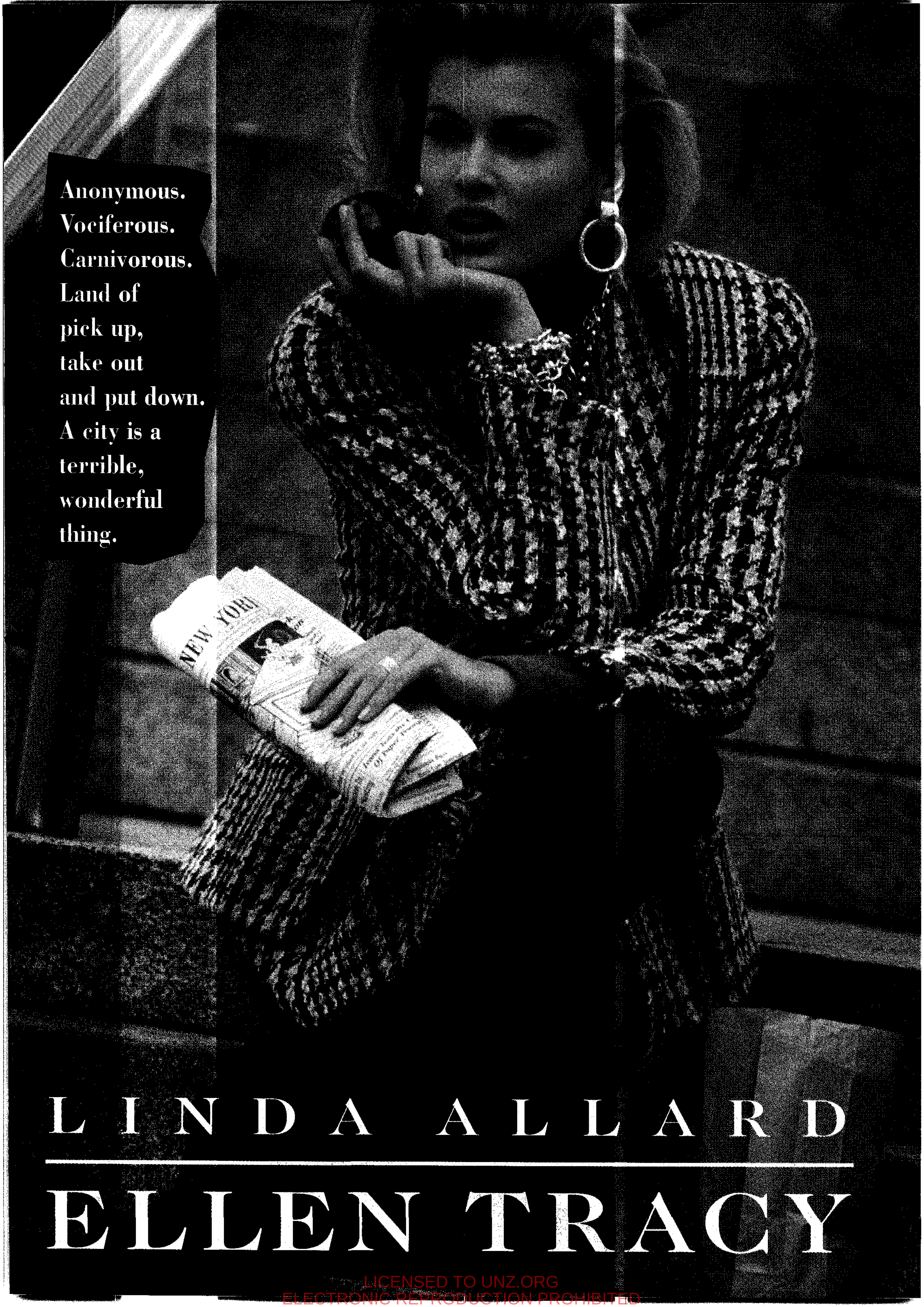
Otis Kidwell Burger
Colebrook, Conn.

CHRISTOPHER BYRON AND BIG BUSINESS SAY

I no longer have to worry about ozone depletion, global warming, acid rain, species extinction, pesticides, and asbestos. Boy, am *I* relieved!

Mitchell Friedman
The Bronx

Christopher Byron replies: The tone of the letters attacking this column vividly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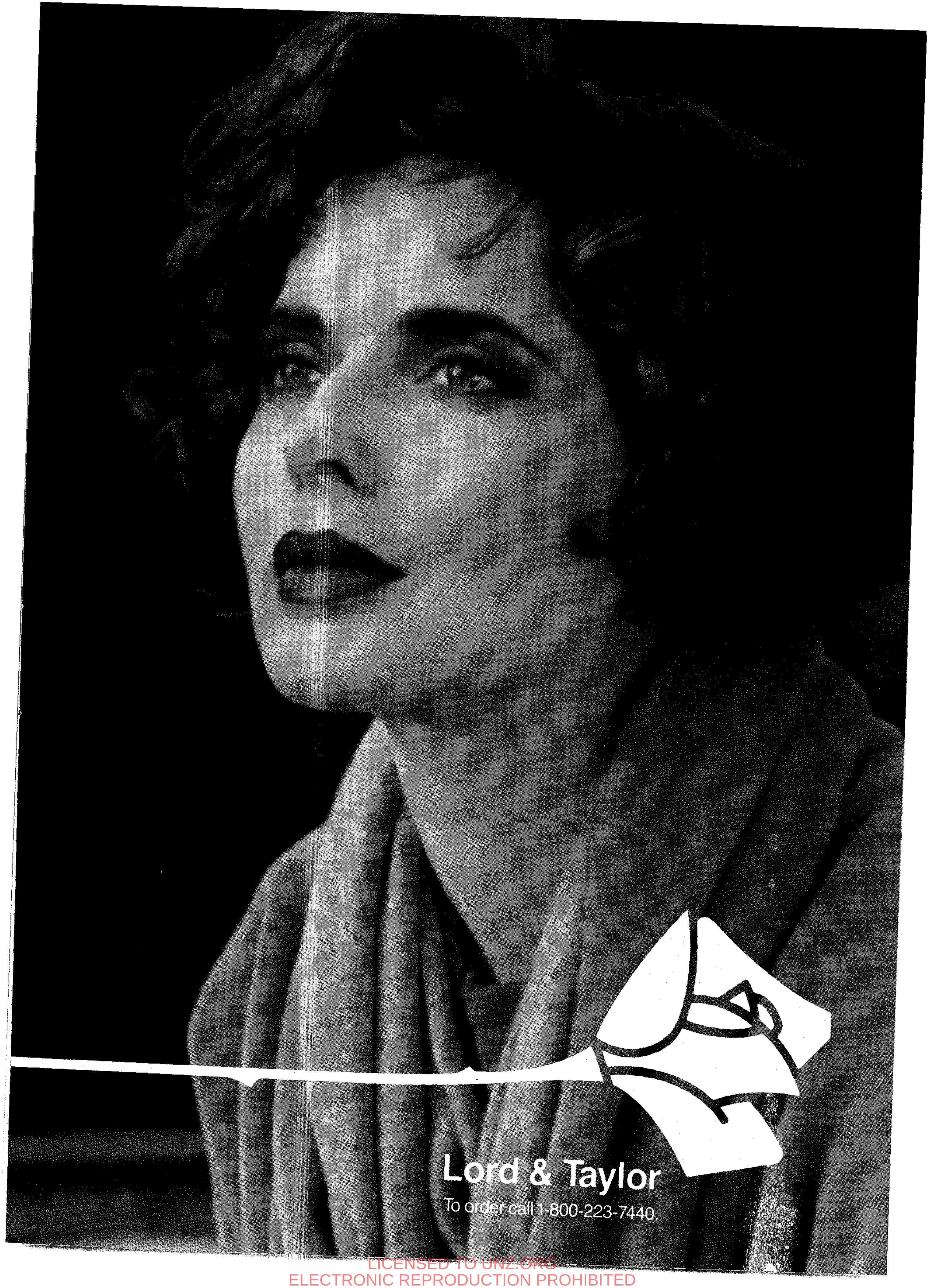
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James J. Reardon, M.D.

James J. Reardon M.D.

demonstrates how hard it is to have a reasoned discussion with eco-zealots. If they truly want to get an education on the subject, a good place to begin would be with a copy of *Rational Readings on Environmental Concerns* (Van Nostrand Reinhold, 1992), which will answer all their questions and more.

Always Chasing Rainbows

READING JOHN D. JAICKS'S LETTER ABOUT tubing the Esopus Creek ["Letters," July 27] brought back an unpleasant memory from long ago. Fly-fishing a nice stretch of the Esopus some 30 years ago, I managed to hook the best rainbow trout of my life (I can even remember the fly, a Light Hendrickson) when down the middle of the stream floated an inner-tuber who was blasting an earsplitting transistor radio. Not paying the slightest attention to my frantic efforts to get him to bear off, he proceeded to snag my line, snapping off the leader and the trout. He then bobbed off on his merry way, unaware of the catastrophe he had caused.

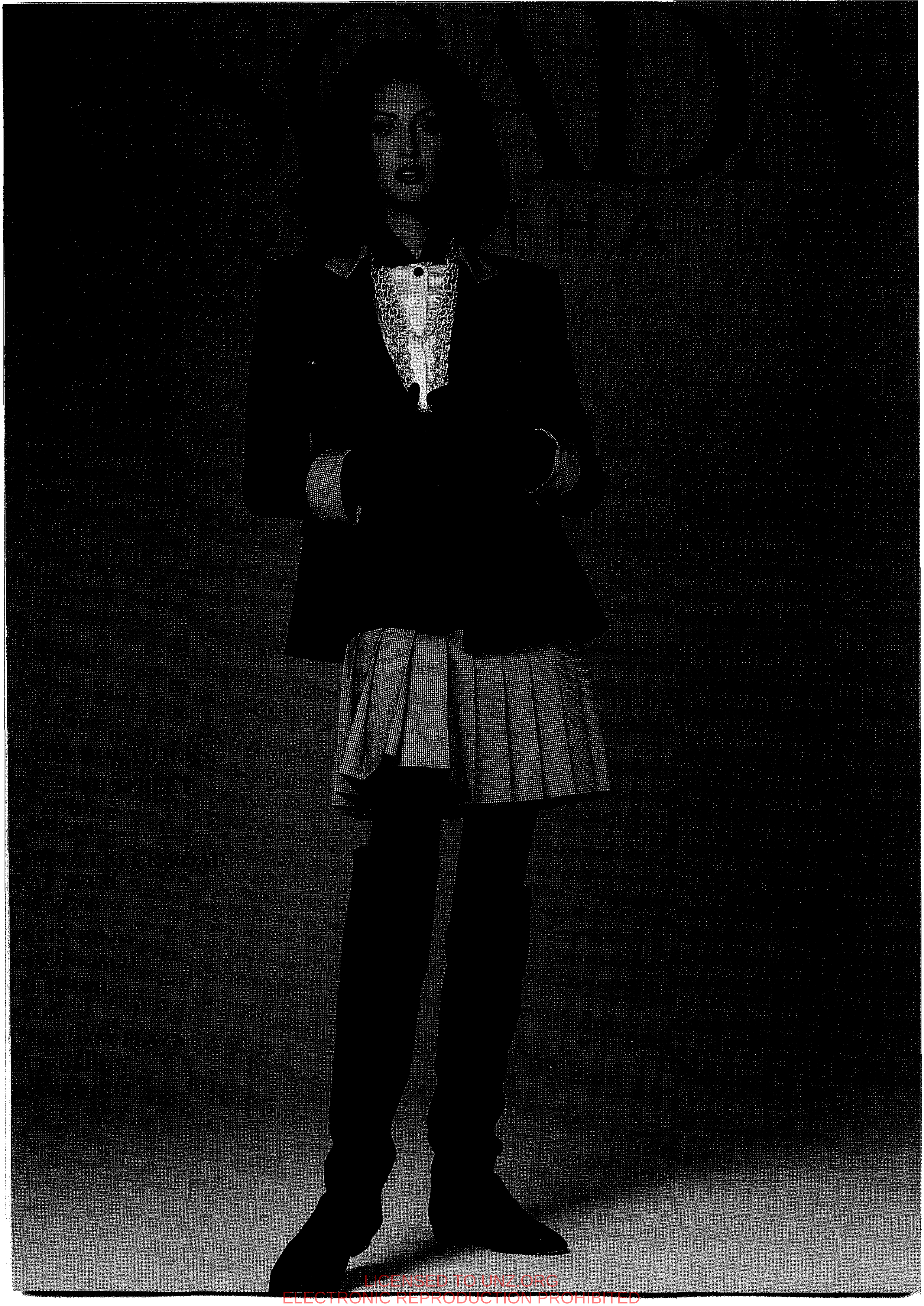
It is my feeling, now as then, that there are many rivers that can be floated, but the great trout streams—Beaverkill, Housatonic, Yellow Breeches, Ausable, Letort, and Esopus—should be exempt from this activity. Such streams often accommodate twenty or more rods per mile, and an entire day can be ruined for hundreds by the thoughtless encroachment of a single yahoo in a tube. I still see that monster trout in my dreams, and losing him still frustrates me after all these years.

David Mann
Kinnelon, N.J.

Ink-Stained Wretch?

IT SEEMS UNFORTUNATE THAT THE EIGHTIES had to end before we were treated to the downfall of that decade's most undeserving personality. I am referring, of course, to Jay McInerney—the so-called voice of his generation—whose latest book was recently reviewed by Rhoda Koenig ["Books: *Brightness* Palls," June 22]. It is fitting that, as little more than a reminder of a time when style and promotion were valued above real talent and hard work (besides, who had the time with all those parties?), McInerney should be discarded along with the other noncelebrity celebrities of that period. I'm only sorry it took us all so long to realize how singularly untalented McInerney really is. But it was the final sentence of Koenig's review, "This isn't writing, it's marketing"—a highly appropriate paraphrase of a remark Truman Capote once made—that summed it up best. When asked his opinion about *On the Road,* by Jack Kerouac, Capote responded, "It isn't writing at all. It's typing."

George Simpson
Brooklyn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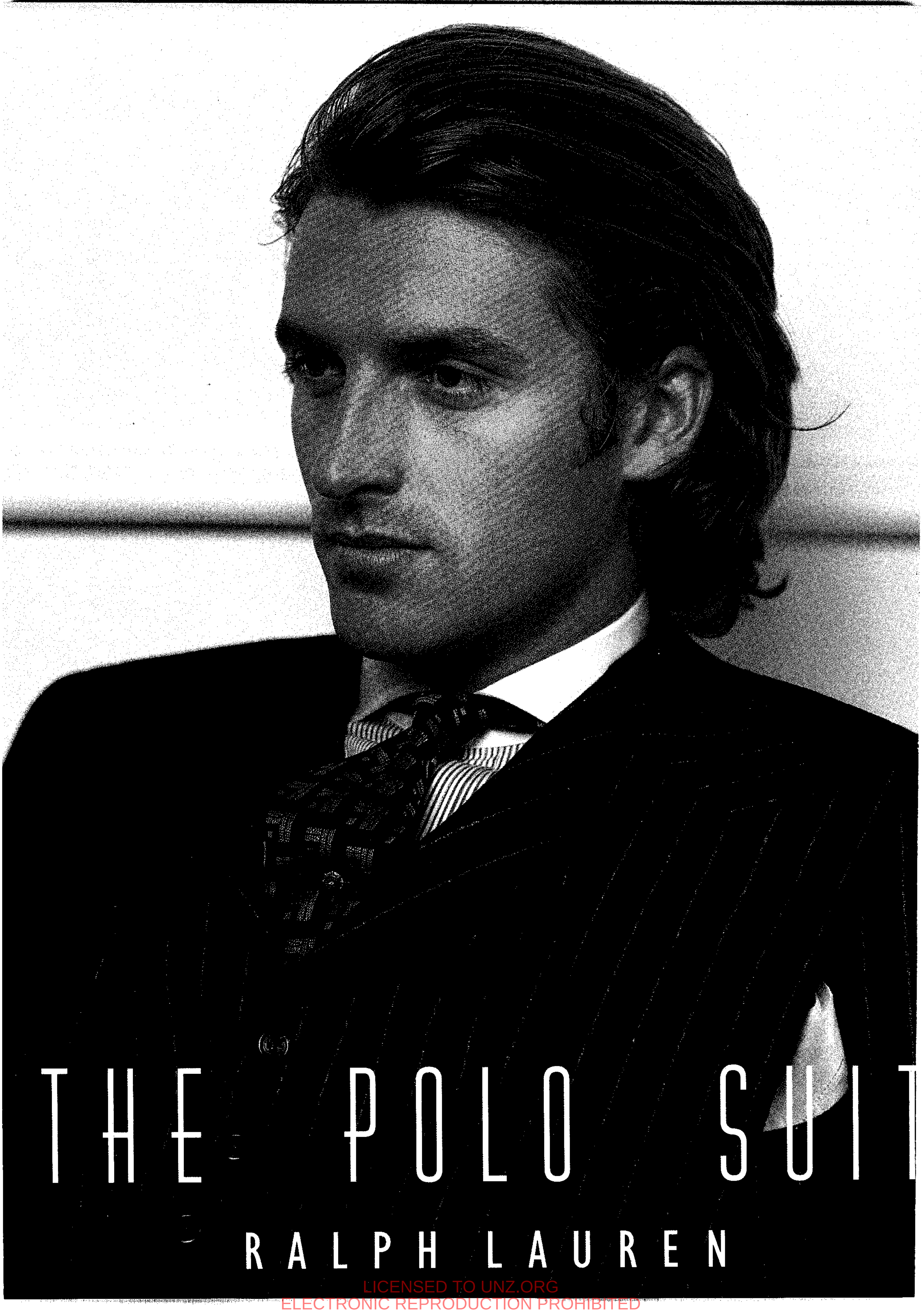

THE POLO SUIT
RALPH LAUREN

NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

SNUB AND BE SNUBBED...THE BIGOT STORY...A LITTLE FORE SIGHT...ANIMAL MAGNETISM

BUSH BASHES BACK AT *TIME* CRITICS

George Bush is apparently the kind of guy who can hold a grudge. *Time* wanted to interview the president for this week's cover story, but he wouldn't speak with *Time* White House correspondents Michael Duffy and Dan Goodgame, sources say.

Duffy and Goodgame recently wrote *Marching in Place: The Status Quo Presidency of George Bush* (Simon & Schuster), a book critical of the president. *Time* managing editor Henry Muller and political columnist Michael Kramer did the interview instead.

"Marlin Fitzwater [Bush's spokesman] has been upset about the book," says a source. "[Goodgame and Duffy] heard through the grapevine that they wouldn't get the traditional pre-convention interview. But Kramer wrote a column praising Bush's Middle East policy, and soon afterward, Bush sent him one of his little thank-you notes. Then he gave the interview to Kramer, who asked if he could bring along his managing editor and was told, 'Sure, but don't bring along those guys from the Washington bureau.' "

Duffy and Goodgame wouldn't comment. "That's way off the mark on most things," says Kramer. "But it's complicated, and I'm not going to get into it."

BILL CLINTON WATCHES THE BIRDIE

Bill Clinton is making sure he doesn't tee *anyone* off when he plays golf these days.

The Democratic presidential candidate—who earlier this year got into trouble for playing golf at a club with no black members—visited the Doral Resort and Country Club in Miami last week. A source close to the club says Clinton checked out more than the putting greens before he would agree to play. "He had his staff make sure that no ethnic group had ever been excluded from the Doral," says the insider. "They did a full check to be certain that blacks, Jews, Hispanics, Chinese—everyone—had played there. They were very adamant about it."

"We did extensive checking on this," says Clinton spokeswoman Avis LaVelle. "One of our advance people contacted the Doral and had a long conversation about the membership policy to make sure they are not exclusionary."

BILL CLINTON

MONKEY MALEFACTOR FBI'S MOST WANTED?

Fortune magazine called her "the Mother Teresa of rabbits," but the FBI might be calling her one of its most wanted. Ingrid Newkirk is the head of People for the Ethical Treatment of Animals (PETA), the nation's fastest-growing animal-rights group. She recently wrote *Free the Animals!*, a book that discusses the radical rescue efforts of the Animal Liberation Front (ALF) and how it breaks into research labs and releases monkeys and other test specimens. Because of that book, PETA is claiming, Newkirk and other PETA members are being investigated by the FBI. She says she has been asked for handwriting samples and her fingerprints.

The FBI wouldn't confirm or deny any investigation.

INGRID NEWKIRK (RIGHT) WITH "VALERIE" AND A RESCUED CAT

NO TAKERS ON DUKE AUTOBIO (SURPRISE!)

American Psycho notwithstanding, some books are just too controversial for most publishers. White supremacist and failed presidential candidate David Duke is writing his autobiography, but it hasn't exactly started a bidding war.

In fact, says Duke's perplexed agent, every publisher she's called has refused even to look at it. "I've been turned down by HarperCollins, Knopf, Warner, and Putnam. They won't even read the manuscript," says Holly Sarre of the New York Speakers Bureau, who has arranged speeches for Duke and agreed to represent his book. She says *Boyhood: Growing Up in the Racially Segregated South* deals with "everything from his circumcision to his mother's alcoholism." Sarre adds that while she doesn't necessarily agree with Duke's views, the book does provide insights into how people "get involved in these organizations. He's the sort of person people love to hate, and he's not a bad writer."

DAVID DUKE

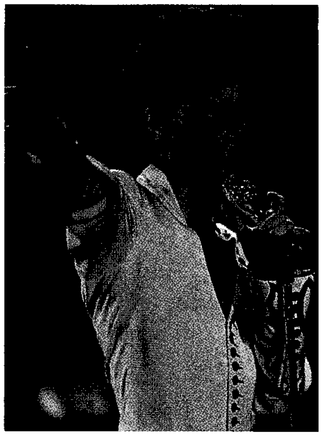
RICE'S PRICE: OF VAMPIRES AND VERSE

Is Anne Rice's husband riding on her cape tails? Alfred A. Knopf, which publishes the novels in Rice's best-selling and very profitable "Vampire Chronicles" series, recently released a book of Stan Rice's poetry, *Singing Yet: New and Selected Poems*. Publishing sources are wondering if Knopf is trying to accommodate Anne, whose *Tale of the*

ASSOCIATE: JAN GELMAN

Photographs: top, Mike Stewart/Sygma; bottom, F. Lee Corkran.

RHYME OR REASON...HIS BODYGUARD...CAR 54, WHERE ARE YOU?...JOB DISSATISFACTION



PRINCE

LA TOYA JACKSON

TOWN & COUNTRY
FASHION
COLLECTIONS
LYNN WYATT
LOVES
CAP FERRAT
FIRST FAMILIES,
FIRST FACES
MARQUESS
SELLS
HIS LADY

THE AUGUST *TOWN & COUNTRY*

Body Thief is due out in October.

Lynn Nesbit, who represents the Rices, says that's not the case. She admits that years ago, Knopf turned down a book of Stan Rice's poetry, but this time, she says, it was Knopf who pursued Stan.

Knopf poetry editor Harry Ford says, "[Anne] had nothing to do with it. The book was submitted to us, and we took it on the basis of its own merits."

A TALE ABOUT PRINCE HARMING

You can't trust anyone in Hollywood these days. Just ask Prince. The reclusive singer recently visited Mike Ovitz, the head of Creative Artists Agency, which represents him. Staffers were shocked to see Prince post a bodyguard outside Ovitz's door.

"We have the biggest stars in the world coming here," says one source. "But this is the first time anyone has ever seen anything like that. It just isn't done."

A spokesman for CAA and Ovitz declined comment.

Prince's spokesman says it's nothing personal: "He goes everywhere with a bodyguard."

WATCH OUT FOR THAT FLYING WALLENDA!

The powers that be at *Newsweek* recently appointed two people to fill one vacancy, and staffers puzzling over the unusual decision have come up with some inside information.

Assistant managing editor Dominique Browning recently left *Newsweek* to work for Chris Whittle, and sources say editor Maynard Parker was going to give arts editor Sarah Crichton the position. "Mark Whitaker [another assistant managing editor] sent a computer memo to Parker, complaining that Alexis Gelber [his wife, and a *Newsweek* senior editor] was being passed over and had been turning down some very tempting offers." *Both* Gelber and Crichton became "Wallendas," as the group of top editors is known. Some staffers saw the episode as part of a larger political game—one in which Whitaker is pitted against Washington-bureau chief Evan Thomas for greater influence at the magazine. Thomas had strongly pushed Crichton for the job. "Whitaker needed his own candidate—and ally," says one staffer. "It turned out to be his wife."

Whitaker wouldn't comment on his role but says, "If you talk to anyone who knows how this place works, you would know that Alexis deserves to be a Wallenda." Parker says he won't comment on personnel matters, but a source close to him says, "The only fact you have right is that [Whitaker] wrote a memo," and insists it had no bearing on Parker's decision.

Some staffers found Whitaker's memo and read it. "Computer security has been lax for a while now," says another source, who adds that not long ago, after Parker inadvertently pushed a computer button, staffers saw some of his private files and learned that Parker had also talked to Elise O'Shaughnessy, then at the New York *Observer*. "Someone found out how to get into the private queues, and there's been a lot of high-tech hanky-panky."

LA TOYA GETS SOME LOFTY IDEAS

La Toya Jackson has set her sights on the silver screen. Michael Jackson's older sister, who has recorded albums, written her autobiography, and posed for *Playboy*, abruptly ended a recent stint at Paris's Moulin Rouge and now says she wants to try movies next. Jackson says she's "not allowed to discuss" her falling-out with the famed French nightclub. "We were working without a contract, and my manager gave them a deadline and said, 'This is it. I don't know how you do it here, but we're Americans. We don't work without a contract.' "

Jackson says she's been getting film offers, but most of them are beach movies. "I want to do something hard-hitting, something with substance," she says, adding that she would like to work with "Robert De Niro, Sylvester Stallone, or Arnold Schwarzenegger. Even Eddie Murphy wouldn't be so bad."

NEWS AND NOTES: HEARST ON THE STREET

Claeys Bahrenburg may be in the driver's seat at Hearst, but a thief is now driving around in Bahrenburg's new black Mercedes. The president of the magazine empire had his car stolen at gunpoint on the Upper East Side recently. "Mr. Bahrenburg was not in the car or at the scene of the crime at the time," says a Hearst spokesman. "His driver was, and the perpetrator was armed." A black Mercedes owned by Henry Kravis was stolen at gunpoint earlier this summer in front of Elio's, also on the Upper East Side. . . .

Sources say *Town & Country* acting editor John Cantrell is cutting down on the number of pieces he's assigning for a while and will depend mostly on the magazine's large inventory of stories. A Hearst spokesman says that's not true. . . .

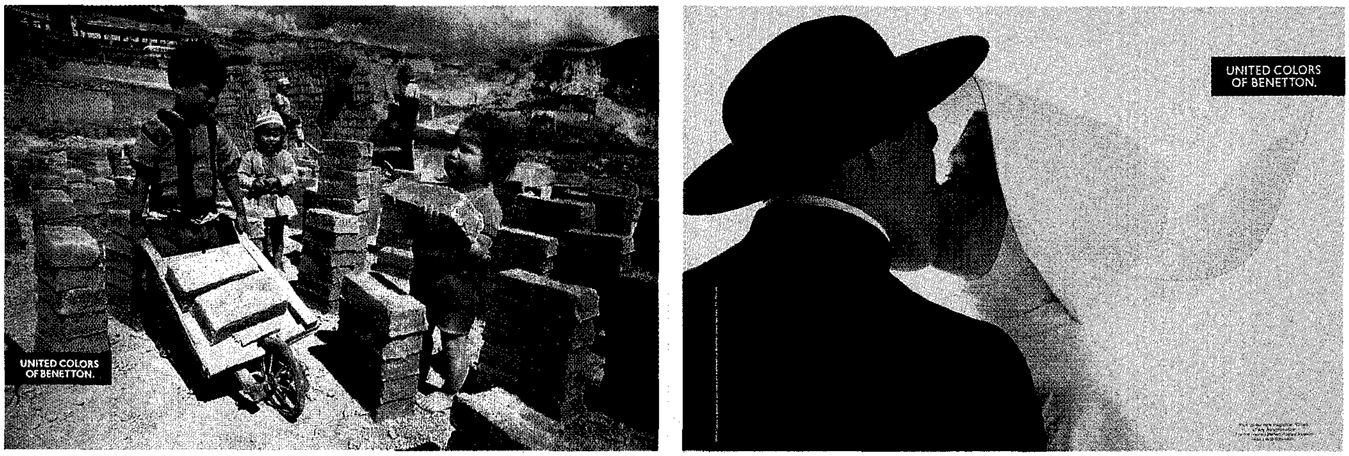
Insiders are chuckling over the society-party pictures in September's *Harper's Bazaar:* Hearst's own Claeys Bahrenburg is in one photo, and in another is Veronica Hearst, who is married to the chairman of the company, Randolph Hearst.

Photographs: top, Thierry Orban/Sygma; bottom, Eric Robert/Sygma.

RALPH LAUREN AT 72ND ST.

On Madison Avenue/Bernice Kanner

SHOCK VALUE


UNITED COLORS OF BENETTON.
UNITED COLORS OF BENETTON.

NOT EXACTLY TAME: *Though arresting, the new Benetton ad at left is less jolting than last year's "love transcends convention," at right.*

BENETTON'S NEW CAMPAIGN

MENTION WALKING FINGERS, AND PEOPLE immediately think Yellow Pages. See a team of Clydesdales, and—presto!—you're thinking Bud. Broach the subject of controversy in advertising, and pretty soon someone blurts out, "Benetton."

Now, as Italy's fastest-growing clothing empire unveils its second ad campaign of 1992, the 27-year-old chain (6,500 shops in 100 countries, yearly revenues of $2.3-billion) is once more in the ring. But this time, the ads seem softer, less pugnacious.

The first three ads to appear in fall fashion magazines show an albino Zulu surrounded by her dark sisters; exploited South American child brickworkers; and a man being violently apprehended while a reporter thrusts a microphone in his face. Though this last ad seems to hark back to the Rodney King beating, Benetton says none of its artwork is tied to actual events.

Four others will run soon: an impoverished child clutching a tattered white doll and gazing intently at the camera; pigs rooting in acres of garbage; a stark electric chair; and a luminescent oil-coated duck. These photographs have appeared in news publications somewhere in the world. Each has a United Colors of Benetton logo in the lower left- or right-hand corner. (Critics lambaste Benetton because its ads don't show product. Some do—particularly "co-ops" with retailers—but most don't: Showing the clothes would create a logistical nightmare. Some countries have winter while others have summer, and different markets respond to different trends.)

The new ads, though arresting, are a bit less risky than their predecessors. The powerful photo showing 32-year-old David Kirby looking Christlike and being cradled by his family at the moment of his death from AIDS prompted an outcry that Benetton was exploiting the disease to sell clothes. (The Kirby family approved the ad, hoping the love they exuded would help people see the disease differently.) Then there was the blood-smeared newborn baby, umbilical cord still attached (publications banned the ad); the pastel-colored condoms, unfurled and laid horizontally on a white background (publishers called them inappropriate); and the black woman breast-feeding a white baby (the ad never ran in the U.S. It reminded too many people of slave women wet-nursing white babies while their own children went hungry).

But the new campaign is far from bland. "We're still putting forth powerful images that we've recontextualized to prompt the discussion of world issues," says Benetton creative director Oliviero Toscani. "But these are more ambiguous. You have to think a bit before you get angry at Benetton."

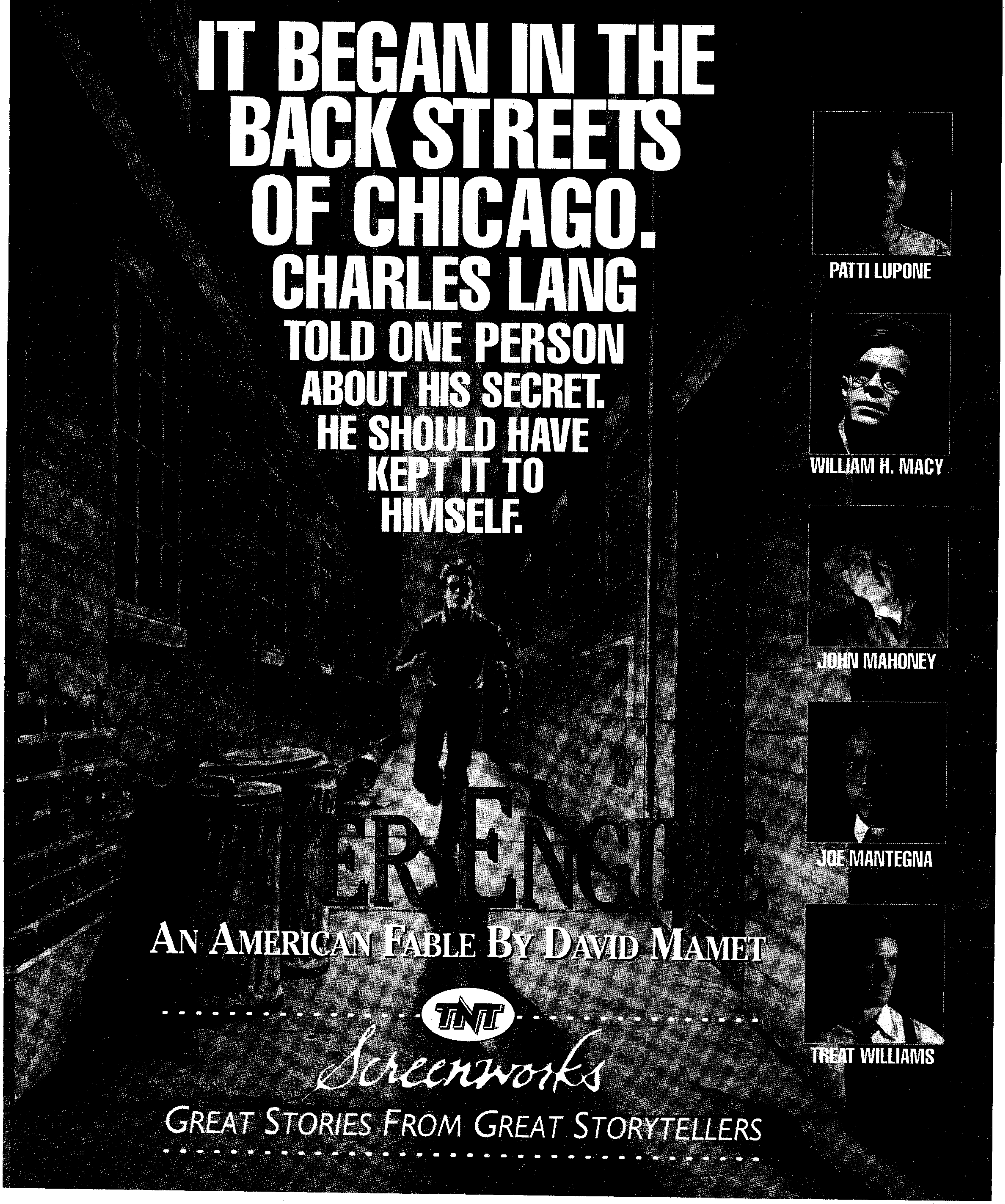
If the past decade is any predictor, people *will* get angry at Benetton. Of the 150-odd images Toscani has put forth since 1983 (two new campaigns every year), only a handful have escaped protest somewhere. "As social observers, we hold the mirror up, but the downside is that some are offended by the images' use in advertising," says Toscani, a Milanese former photojournalist and fashion photographer who for eleven years did Esprit ads. Benetton hired him in 1983—not to sell but to communicate, to put an aesthetic face on Luciano Benetton's concept of a world without borders. "People prefer our-product-is-better pitches or fantasies for wannabe Wasps full of self-loathing," Toscani says. "Advertisers must lie, be hypocritical, or run Claudia Schiffer to escape reproach."

But escaping reproach is not in Benetton's game plan. The marketer courts controversy, both as a way to stand out amid ad clutter and to stand *for* something. "Controversy is proof we've achieved our ad objective: to take the role of protagonist in the confrontation of ideas on important topics," says Toscani. "We want to put an image out there to create healthy dialogue, not sweep issues under the rug."

"We've become a shorthand for multiculturalism and a progressive worldview," says Peter Fressola, communications director. "Exploitation isn't bad if there are no victims and some good is being served. Just as Jerry Lewis uses a poster child to raise money for muscular dystrophy, our powerful images compel people to think, call them to come together in a spirit of unity and equality. It's art in the service of commerce, positioning Benetton as a concerned, socially active company in a modern global village—on the cutting edge." Last year, Benetton spent around $80 million on advertising worldwide.

The company started attracting controversy in this country in 1985, when Jews protested a billboard showing young Arab and Jewish boys (with dollar bills sticking out of their pockets) embracing. Benetton airbrushed out the money. In 1984, in South Africa, magazines targeted to blacks accepted an ad showing young people of different races jumping and laughing together; publications directed to whites refused it. The 1991 close-up of a young white man kissing a young black woman elicited yowls from racial separatists.

In 1989, an ad showing a white hand and a black hand handcuffed together outraged


IT BEGAN IN THE BACK STREETS OF CHICAGO.
CHARLES LANG
TOLD ONE PERSON ABOUT HIS SECRET.
HE SHOULD HAVE KEPT IT TO HIMSELF.
PATTI LUPONE
WILLIAM H. MACY
JOHN MAHONEY
JOE MANTEGNA
TREAT WILLIAMS
WATER ENGINE
AN AMERICAN FABLE BY DAVID MAMET
TNT
Screenworks
GREAT STORIES FROM GREAT STORYTELLERS

TNT MONDAY, AUG. 24 8 PM (ET)/10 PM encore

Coming in September, TNT Screenworks presents THE HABITATION OF DRAGONS by Horton Foote

Artwork ©1992 Turner Pictures, Inc.

some blacks, who saw it as implying that the black man was a convict shackled to a white guard (Benetton was trying to get across the message "We're all in this together"). Arab countries banned the 1991 ad showing white, black, and Asian children sticking out their tongues on the ground that internal organs were being depicted—something Muslim culture does not allow. The '91 ad featuring a nun and a priest kissing (indicating that "love transcends convention") caused such a ruckus in Italy that Benetton pulled it.

Toscani thought no one would object to the picture of the newborn, but it has been the "most censored" picture in photographic history, he says. "Some people rejected it as vulgar; others thought we were advocating abortion." The condom ad, too, attracted hostility. *Self* refused it as advertising but used it editorially, to illustrate an article. Benetton had to go outside its current media plan—to *Interview* and *Spin*—to get the ad seen.

Both the publishers of *Essence* magazine and J. Walter Thompson, which bought Benetton's media, advised the company not to run the black wet-nurse photo in 1989. This fall, Benetton (which has since dropped the agency) plans to run that controversial ad as part of *Rolling Stone*'s 25-year photography retrospective.

The ads that ran this spring—images that had appeared in news magazines—depict actual moments in recent history: a car in flames; a ship swamped with Albanian refugees; a Pakistani couple wading through a flood; a soldier with a rifle slung across his back, clutching what looks to be a human bone; David Kirby on his deathbed; and displaced African political refugees.

Consumers today are as concerned about a company's soul as about the price-value relationship of its products, Fressola says. Indeed, except in the U.S., the company's sales and profits have soared. In the first half of 1992, sales climbed 6 percent worldwide, and profits rose 15 percent—to around $82 million. For 1992 as a whole, sales should rise 10 percent and profits more than 15 percent.

In the U.S., Benetton—which has had problems stemming from the weak economy, relatively high prices, and fierce competition from The Limited and the Gap—lost $10 million last year, and is expected to lose another $10 million this year. (Some U.S. licensees complain that the company's brash ads don't appeal to the older, more sophisticated clientele Benetton is pursuing, and that it isn't a retailer's mission to raise people's consciousness.)

For next spring's campaign, Toscani himself will take pictures. They'll be stark and simple—reportage, not contrived scenes—revealing the truth "in smaller moments."

"New things are always attacked," says Toscani. "But time is on our side. What was shocking three years ago is accepted today." ■

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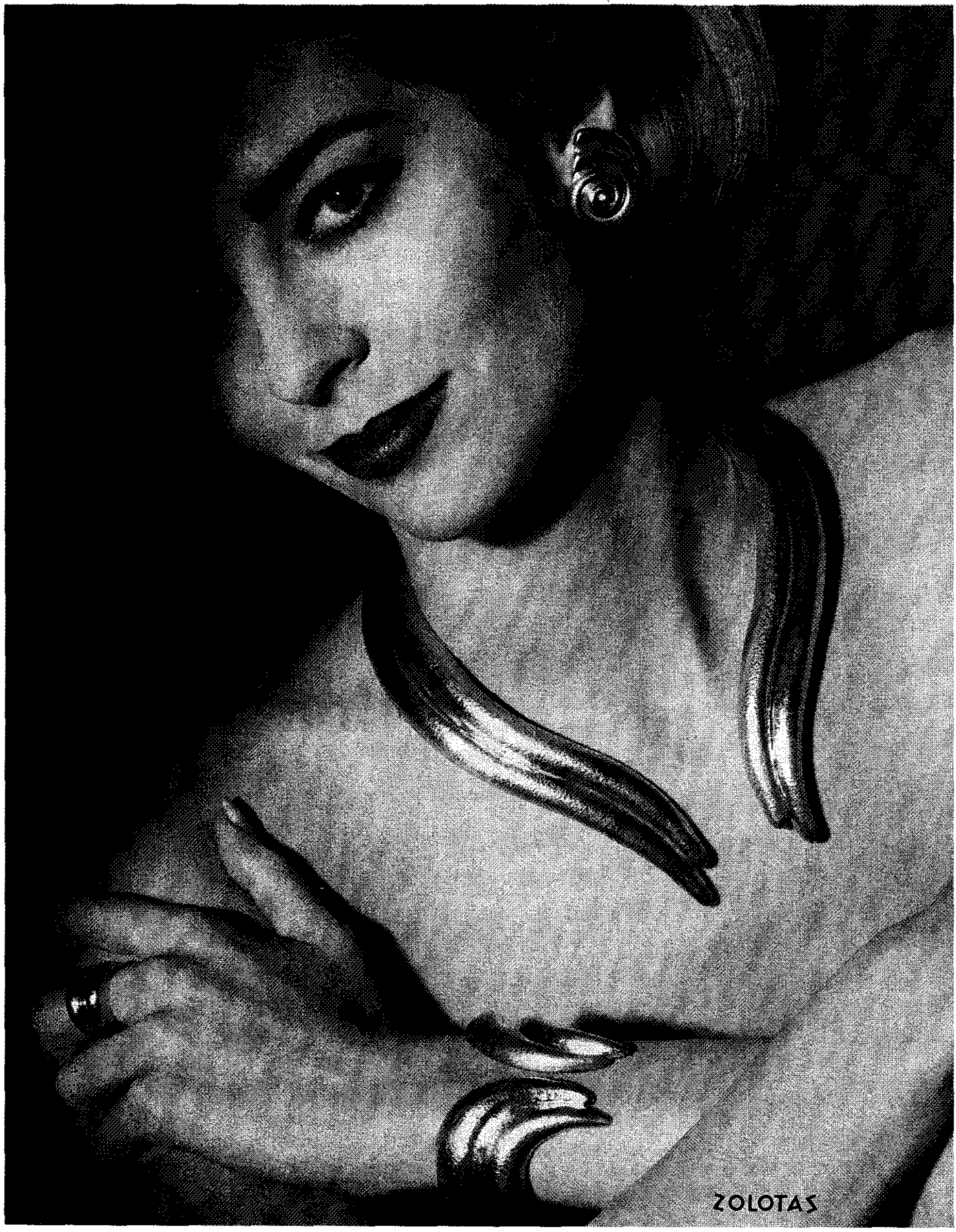

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The Bottom Line/Christopher Byron

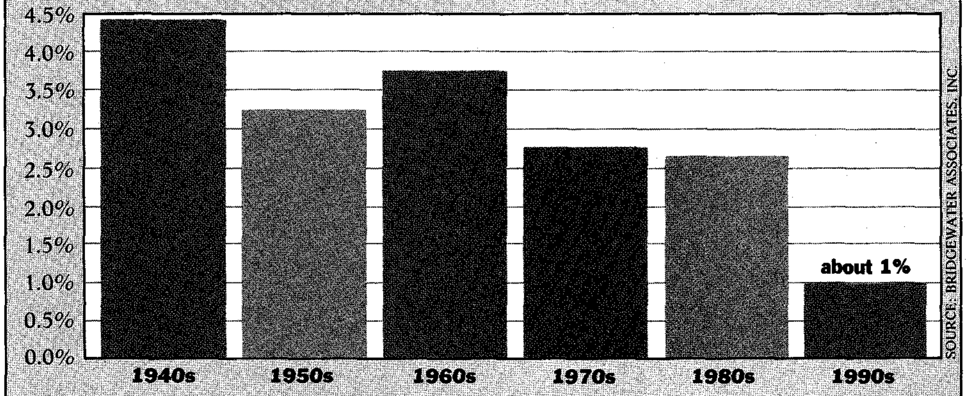
SLOWLY SUBMERGING NATION

THE ELECTION WON'T CHANGE IT

WHEN IT COMES TO THE ECONOMY, WILL IT make much difference who actually ends up winning in November? To hear Bill Clinton tell it, only the Democrats have a program capable of turning around twelve years of Republican neglect. George Bush, of course, will tell you that the real reason for the economy's mess isn't Republican neglect but a Democratic Congress that has refused to enact almost any economic bill the president has sent it.

But step back a bit from the day-to-day noise of the political campaign, and look at the larger picture. What one sees is evidence of an economy that is not going to improve to any significant degree, no matter who becomes president. There's an opportunity in this situation, for as I've argued before in this space ("The Bottom Line: Strike Up the Bonds," February 24), slow growth is bad for stocks but good for bonds—and slow growth looks likely to be with us for some time to come.

A DECLINING ECONOMY



Average Annual Real Growth Rates of the U.S. Economy by Decade

SOURCE: BRIDGEWATER ASSOCIATES, INC.

How long? Real long. As the chart on this page shows, over the past 52 years—a half-century of history in which the U.S. has been led by ten presidents—the growth rate of the U.S. economy has relentlessly slowed except for a bump in the sixties caused by superheated spending on Vietnam.

From such evidence, economists like Ray Dalio of Bridgewater Associates, a leading pension-investment firm, draw the obvious conclusion: The U.S. is no longer the pacesetter of world economic growth. Rather, it has become what might be termed a newly submerging nation, mired in a bog of long-term structural decline—something that Dalio can be eloquent about.

"We all squint at monthly and quarterly changes," says Dalio. "So we fail to observe how our relative living standards are declining as against those of other nations over long time frames. Countries evolve at about the same rate that children grow—you can never see it happen, but before you know it, major changes have occurred."

In Dalio's view, strong economic growth is a function of three things—cheap labor, high savings and investment, and hard work—and the U.S. has been short of all three for decades. "Politicians promise painless solutions," says Dalio. "But the truth is, they don't exist."

David Levy, director of forecasting for the Jerome Levy Economics Institute, associated with Bard College, also thinks the politics of the campaign is obscuring the big picture. "When you consider what needs to be done to prevent the outlook for the economy from getting any worse, it makes a great deal of difference who the next president is," he says. "But in terms of major trends, there's no question that we're in a period of slow growth that will go on for years."

Levy argues that budget deficits are not necessarily bad on their face. He says, for example, that public-sector deficit spending for things like roads, bridges, and education is badly needed to offset declining investment by the private sector. He is one of the most vocal economists to urge that national accounts be divided into capital and operating budgets. This way, taxpayers can insist that operating accounts be kept in balance while permitting borrowing for capital projects—that is, for the kind of long-term investments for which it makes sense to go into debt.

Unfortunately, in Levy's view, the real drag on the economy has to do with something that no one can really do much about: The private sector is basically fully invested. Spending by business accounts for the overwhelming bulk of capital investment in the economy, and as the data plainly show, the nation has all the factories, office buildings, shopping centers, and so on that it's going to need for many years to come.

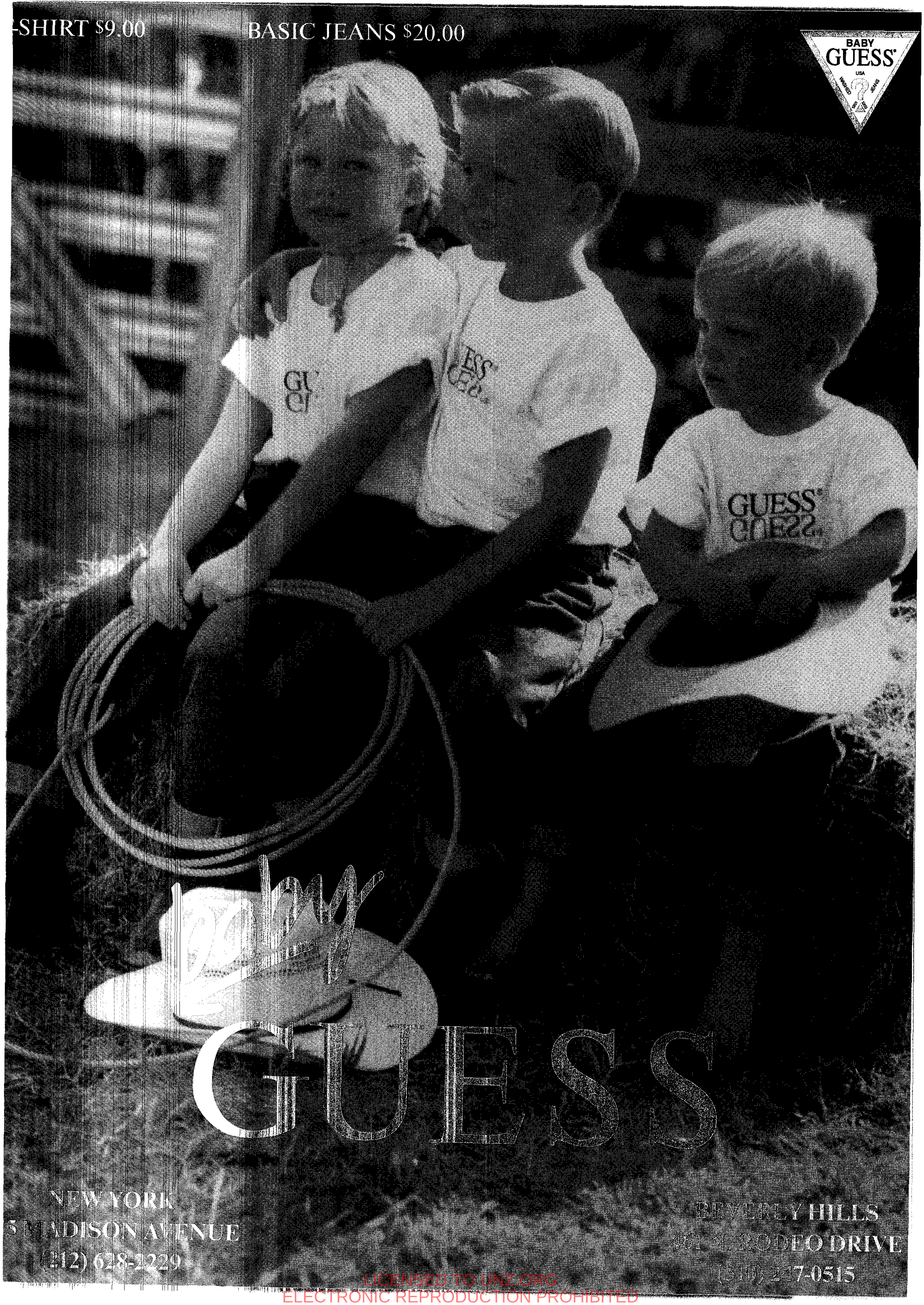
"Capital investment is by far the most important element in keeping the economy growing in a healthy way," says Levy. "Yet since 1985 we've been experiencing chronic weakness in this area, and it's been getting steadily worse. It's now at the lowest level since World War II, and there's no reason to think the trend won't continue."

Data supplied by Bridgewater Associates underscores the problem. Generally speaking, the fastest-growing economies in the world are also the ones with the greatest per capita investment in business: Singapore, Korea, Malaysia, and so on. But of the world's 30 largest non-Communist economies in 1990, the U.S. ranked a pathetic twenty-eighth in capital investment as a percent of gross domestic product, behind even such economic basket cases as Chile and Greece.

Last week, I checked with IBM to see what that company's capital-spending plans were for the year ahead. A company spokesman confirmed the trend that Levy described for the economy as a whole: The company's capital spending began to level off in the late eighties and now is beginning actually to decline. In 1993, according to a forecast by the Value Line investment survey, spending by IBM on new plants, equipment, and production facilities is expected to shrink by 6 percent, to $5.6 billion.

All sorts of euphemisms have been trotted out to describe this process of cutting back on spending and investment—downsizing and restructuring, to name but two. Yet every dollar not spent by one company is a dollar not earned by some other firm. More than that, when the cutbacks come in investment spending, the lost opportunity for greater output by a firm spreads out into the future for years to come, crimping growth for the entire economy.

Economists cite a number of political and social forces that converged in the seventies and eighties to mask this trend. When inflation exploded in the seventies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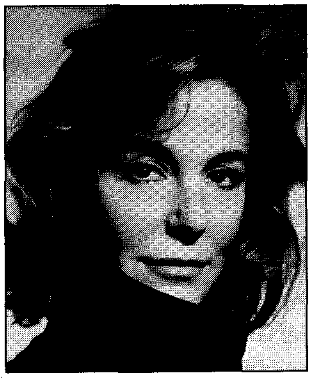

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and family budgets began to be squeezed sharply for the first time in the postwar era, housewives by the millions entered the work force. But, says Dalio, that growth is now over, and women entering the work force are mainly replacing those who leave. In the late seventies, as oil prices exploded, there was also a one-shot surge in business investment for such things as drills, rigs, and refineries. But, says Levy, that trend, too, is now long since over.

Where, then, is the hope for tomorrow? Many experts see a reason for optimism in the millions of immigrant workers clamoring to enter America and work hard for low pay. But no one seriously contends that immigration alone can turn this economy around, and the spending plans of Clinton and even Bush aren't likely to do the job, either.

As a result, economist Dalio counsels taking a lesson from history. "The rise and fall of civilizations can be traced to their attitudes toward work and debt," says Dalio. "When countries are poor and think of themselves that way, they save their money, and capital goes into investment instead of consumption. As a result, their economies grow rapidly." That, says Dalio, is what is currently happening with the fast-growth economies of the Pacific Rim.

After the first stage, though, comes the next—when countries at long last get rich. The trouble is, they begin behaving that way, and consumer debt rises while everyday people take to driving around in Mercedes-Benzes. In Dalio's view, Japan is now entering this phase even as the U.S. is now leaving it for the third and penultimate phase of the cycle—the one in which countries start getting poorer but don't want to admit it.

The final stage of the cycle is reached when countries at last wake up to the bitter truth that they're no longer rich and once again begin saving and investing because there's simply no other choice. Argentina, which early in this century enjoyed one of the world's more robust economies only to see it frittered away in the excesses of Perónism, is a good example. The U.S., says Dalio, is an example of a country agonizing over whether to face up to what lies ahead if it doesn't change its ways.

Where does all this leave the individual investor? Six months ago, I argued that the economy was in a box and that low growth in the nineties meant that "bonds will almost certainly outperform stocks." Since then, the stock market has barely budged, but the bond market has boomed, returning investors nearly 10 percent on their money in little more than a half a year's time. And here's the *good* news: If experts like Dalio and Levy are right, this is an opportunity that's going to go on rewarding investors for years to come. ■

JOAN & DAVID

FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

Don the Right Thing

JEFFREY TWEEDY STILL wears his brown-and-white saddle shoes to work, even though his boss ribs him about them. "When I wear them, Spike says, 'What's the matter with you? D'you think you're still on the plantation or something?' " says Tweedy, obviously amused.

Four months ago, filmmaker Spike Lee plucked the 29-year-old Tweedy from his post as East Coast regional sales manager for Ralph Lauren women's wear to oversee Lee's fashion expansion. Macy's has already locked up the Spike's Joint collection for 23 stores, and Lee plans to open five more of his own stores in the U.S. and Europe in the next year. Besides X hats and *Do the Right Thing* T-shirts, the stores will sell unconstructed blazers, jeans, and woven shirts, retailing from $18 to $50. A higher-priced sportswear line will be added down the road.

Tweedy's shoes—which, at Lee's insistence, he sometimes trades for Nikes—are an indication of the distance he's traveled from Ralph Lauren, the bastion of Wasp traditionalism, to working for an *enfant terrible* of the film industry with a decidedly black and often controversial viewpoint. But he has been happy to make the switch.

"I really get Spike's vision of fashion," says Tweedy. "Spike's company is more an artists' company than a fashion company. It's everything from understanding his movies to translating his image into clothes. Also, Spike wants to make money, and that's what gets me going—I like to make money, too."

Jeffrey's joint: Nothing tweedy about it.

What has struck Tweedy most about Lee is his independence—an attribute Tweedy no doubt recognizes in himself. As a teenager, he painted and sold canvases at $20 to $50 apiece on a street corner in Washington, D.C. He got turned on to clothes by working as a salesman at Britches, a preppy Georgetown clothing store. "After that, I had a burning passion," says Tweedy. "I always wanted to work in fashion."

He studied design and marketing at the Fashion Institute of Technology, then launched a career that included stints at WilliWear and Falke. Tweedy counts designers Jeffrey Banks and Alexander Julian among his mentors, but his goal isn't to stand in the long shadow of film and fashion notables.

"I'll count myself a success when the letterhead reads, JEFFREY TWEEDY," he says. "I want to start a marketing company backing young talent—there's a lot of it out there. I'll count myself a success when I'm helping other people to be successful."

That sounds like right about now. RONNIE HAZEL

TWENTY QUESTIONS

☐ **PLEASE, MR. SADDAM?**

☐ When did "why not?" become "yes" in cab language?

☐ Has it ever occurred to anyone that Shakespeare might not like being in the park?

☐ If American quality is so bad, why do Japanese come here to shop?

☐ Wouldn't it have been more fun if our Dream Team were professional wrestlers?

20
Questions

☐ When they Rebuild America, can they start with 14th Street?

☐ Why do baseball managers wear uniforms?

☐ Shouldn't a gallon of gasoline cost more than a gallon of bottled water?

☐ If a truck stand in Hauppauge can get good tomatoes, why can't a big Manhattan supermarket?

☐ How much expensive equipment do I need to buy to do push-ups?

☐ How much do you want to bet that this was Tipper Gore's first bus trip?

☐ Isn't it great the way everyone in Sarajevo wears Comme des Garçons?

☐ Does anyone really think George Bush answers the phone at the White House?

☐ What are they going to call the Amy Fisher story—"Any More at Home Like You?"

☐ Run aground? Who knew Queen Elizabeth could even swim?

☐ What's the longest you've gone without buying incense from a street vendor?

☐ Does every Olympic sport really need a different uniform?

☐ Where can I buy tickets to the Guy Molinari–David Dinkins Friendship Dinner?

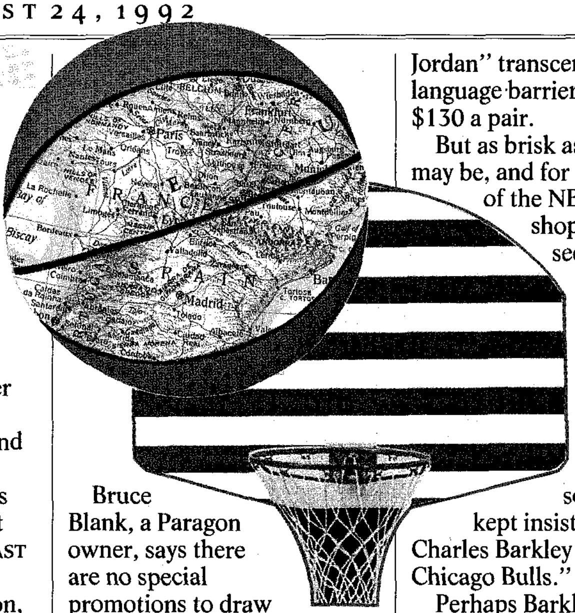
☐ So, what will it cost him if Marla wants to win a Tony?

☐ Pretty, pretty please, Mr. Saddam? JIM MULLEN

Photograph by Michael P. McLaughlin.

THE PASSIONATE SHOPPER

Dunking for Dollars



Among the must-sees for Europeans enjoying the weak dollar in New York this summer are the Empire State Building, Times Square, the Statue of Liberty, and a sporting-goods store at Broadway and 18th Street.

While the Dream Team was busy marketing Nike and Reebok in Barcelona, Continentals were trooping through Paragon Sporting Goods in search of authentic American basketball gear, which has become the thing in Europe. And Paragon has become the place to get it.

"NBA stuff is by far the most popular with the Europeans," says one employee in Paragon's lower level, where all sorts of gear from American professional sports can be found. "It outsells everything else two to one. The Spaniards come in families and spend $400." Another clerk estimates that more than half of the lower-level business is from foreign shoppers.

Truly, the Euro consumer has come a long way from brown socks and sandals and T-shirts festooned with nonsensical English slogans and logos from nonexistent schools (no more WEST COAST UNIVERSITY). Thanks to the miracle of satellite television, basketball-mad Italians head straight for the Michael Jordan paraphernalia. Says one clerk, "The customers tell me, 'You can't get this stuff at home!' and if they can, it's incredibly expensive. A satin team jacket that goes for $80 here is $350 in Paris. Sneakers are triple the price."

Bruce Blank, a Paragon owner, says there are no special promotions to draw foreign customers. But the store is recommended along with Macy's and Bloomingdale's in some tour books, and a Paragon brochure features a floor plan in six languages, as well as offering shoppers the assistance of a translator. It seems, though, that "Air Jordan" transcends any language barrier, even at $130 a pair.

But as brisk as business may be, and for all their love of the NBA, the Euro shoppers don't seem to sweat the details. "I got into an argument the other day," says a Paragon worker, "with someone who kept insisting that Charles Barkley played for the Chicago Bulls."

Perhaps Barkley's bad-boy bluster at the Olympics will boost his image: Brooklyn-born Chris Mullin's presence on the Dream Team has made his Golden State Warriors' duds an unexpected hit. On the other hand, it seems that nobody loves the Knicks—except New Yorkers.

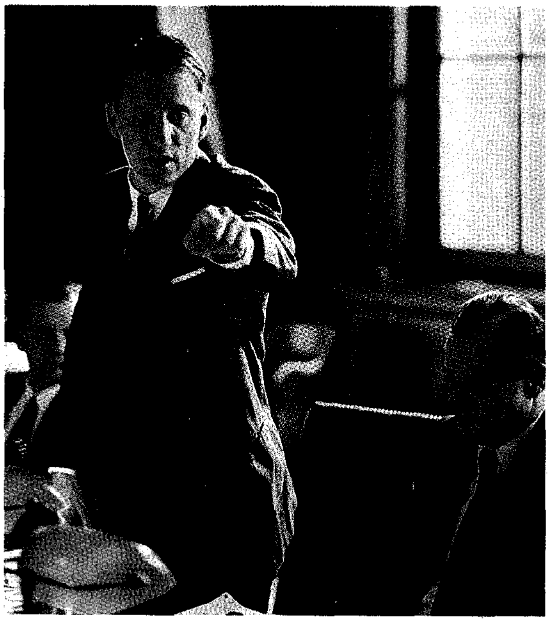
Mark Schone

TV

COHN ALONE

Roy Cohn, once the most feared lawyer in the world, was a consummate fixer, with friends in very high places. During his disbarment proceedings in New York State Supreme Court in 1986, powerful New Yorkers, including Barbara Walters, William Safire, Donald Trump, Andrew Stein, and Geraldine Ferraro, gushed forth supportive affidavits (albeit to no avail). Last weekend, another phalanx of big names—media wizards and Hollywood stars among them—filled the East Hampton Cinema for a VIP screening of the new HBO movie *Citizen Cohn*, which will first be broadcast on August 22.

But anyone who went to East Hampton still harboring the illusion that Roy Cohn was a misunderstood mensch with an image problem came away with a very different impression. Actor James Woods, who plays Cohn, calls the lawyer "the most reprehensible person there is: an anti-Semitic Jew, a homosexual who persecutes homosexuals . . . a sociopath and a liar."



Woods as Cohn: No more Mr. Nice Guy.

But Woods did find one positive trait that let him play Cohn without making him a monster: loyalty. Still, Cohn's was a loyalty reserved for close friends and allies; everybody else was fair game for some of the sleaziest, most vindictive legal attacks in modern history, as *Citizen Cohn* is not shy in pointing out. The film also tangles with material that network television wouldn't touch, portraying former FBI chief J. Edgar Hoover as a homosexual living with his lover, deputy FBI director Clyde Tolson.

Nor does *Citizen Cohn* ignore Cohn's own closet homosexuality (he died of AIDS in 1986 but denied he had the disease until the end), his complex megalomania, even his coarse table manners.

Nicholas von Hoffman, whose biography, also titled *Citizen Cohn*, was the basis for this movie, believes that the HBO filmmakers "took the truth by the throat and shook it. There is a special place in Hollywood reserved for Roy Cohn, so this one is from the heart."

Jonathan Greenberg

Photograph by Richard Foreman/HBO. Illustration by Amy Wasserman.

CHOW

A LULU OF A DINER

During the nearly eight months of construction at Stingy Lulu's (129 St. Mark's Place), a stream of sawdust and old plaster gently trickled out the entrance. I kept a close surveillance because every so often, along with the rubble, a valuable relic would turn up.

Still, I was skeptical, waiting for another *faux* fifties coffee shop to come to life, preparing myself for a nightmare of bad taste.

But Stingy Lulu's has deftly avoided the *Happy Days* look: Cashmere cardigans are out; sturdy black boots, nose rings, and Rasta hair prevail.

"The owners are three Turkish brothers who pretty much stay in the background," says manager Rob Williams with a grin. "They traveled across the United States while the place was being built to hand-pick all the memorabilia."

In each vinyl booth, there's a miniature jukebox (okay, so none of them works). The walls are covered with Coke and 7-Up signs, plastic clocks, a framed photo of JFK. In the back, an antique cigarette machine is stocked with Marlboro reds and Camels.

Dishing out the fifties at Stingy Lulu's.

The mood is broken only by the music: Ella Fitzgerald and Arrested Development.

Stingy Lulu's food, other than supernal mashed potatoes and extra-thick milk shakes, is something of an afterthought. But it *is* incredibly cheap: A steak sandwich with cheese or linguine with pesto goes for less than $6.

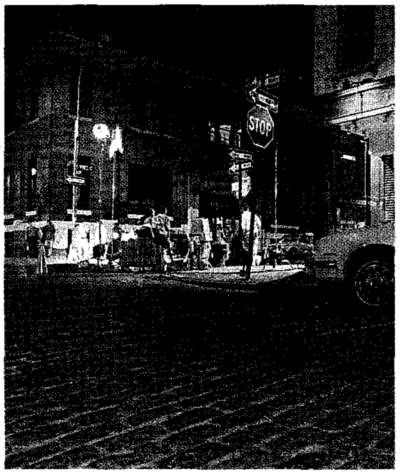
But what's with the name? Nothing in particular—"Lulu" has the proper vintage ring, and the prices satisfy even the stingiest. During the afternoon, six-year-olds can be found slurping ice cream at the counter; come nightfall, the barstools are snapped up by long-haired hipsters adorned with serpent tattoos and rows of silver hoops in their ears.

Try the Jackie O. martini—Stoli vodka, Rose's lime juice, and a splash of cranberry—or Lulu's special champagne cocktail. And be grateful there are no shrines to Elvis, Marilyn, or James Dean. Maybe that's why this place actually *works.* Gia Kourlas

UNDER CONSTRUCTION

SoHo Gets Stoned

CALLING GRANITE cobblestones stubborn is an understatement. As layer after layer of asphalt wears away, the cobblestones are always there to peek through.



Greene Street: Cobble thrill.

Finally, the Department of Transportation has given in to the resilience of the cobblestone. Entire ten-block stretches of Greene and Mercer Streets are being recobbled with granite—250,000 stones in all—the first streets in the city since 1938 to get such treatment. To complete the look, granite curbs and reproduction cast-iron bishop's-crook lamps are also being installed.

All this gives the landmarked neighborhood an extra layer of gentility. The cost, however, isn't so quaint: The SoHo project, which entails considerable underground repair as well, will cost $10.9-million. But the plan's supporters say granite should prove cost-effective over time; and the larger benefit, of course, is aesthetic.

"This project aims to encourage the continued restoration of the district's buildings and the development of tourism," says Jeremy Woodoff, deputy director for public projects at the New York City Landmarks Preservation Commission.

Not everyone is a fan, however. Traffic engineers worry about slick, wet cobblestones. And even before this antiquing project, some SoHo residents grumbled that the neighborhood had already become a magnet for TV-commercial crews in search of that old European look. "You know the Thomas' English Muffins commercial," says one woman, "where the kid bicycles down the quaint cobblestone streets and sees the sign saying that Mr. Thomas has gone to America? It should have said he went to Greene Street!"

Kim C. Flodin

PRICES

HERE'S WHAT IT COSTS TO EAT organic these days:

☐ One bunch of lovage, at D'Attolico Organic Farm stand, Greenmarket at Union Square, Broadway at 17th Street, $1.35.

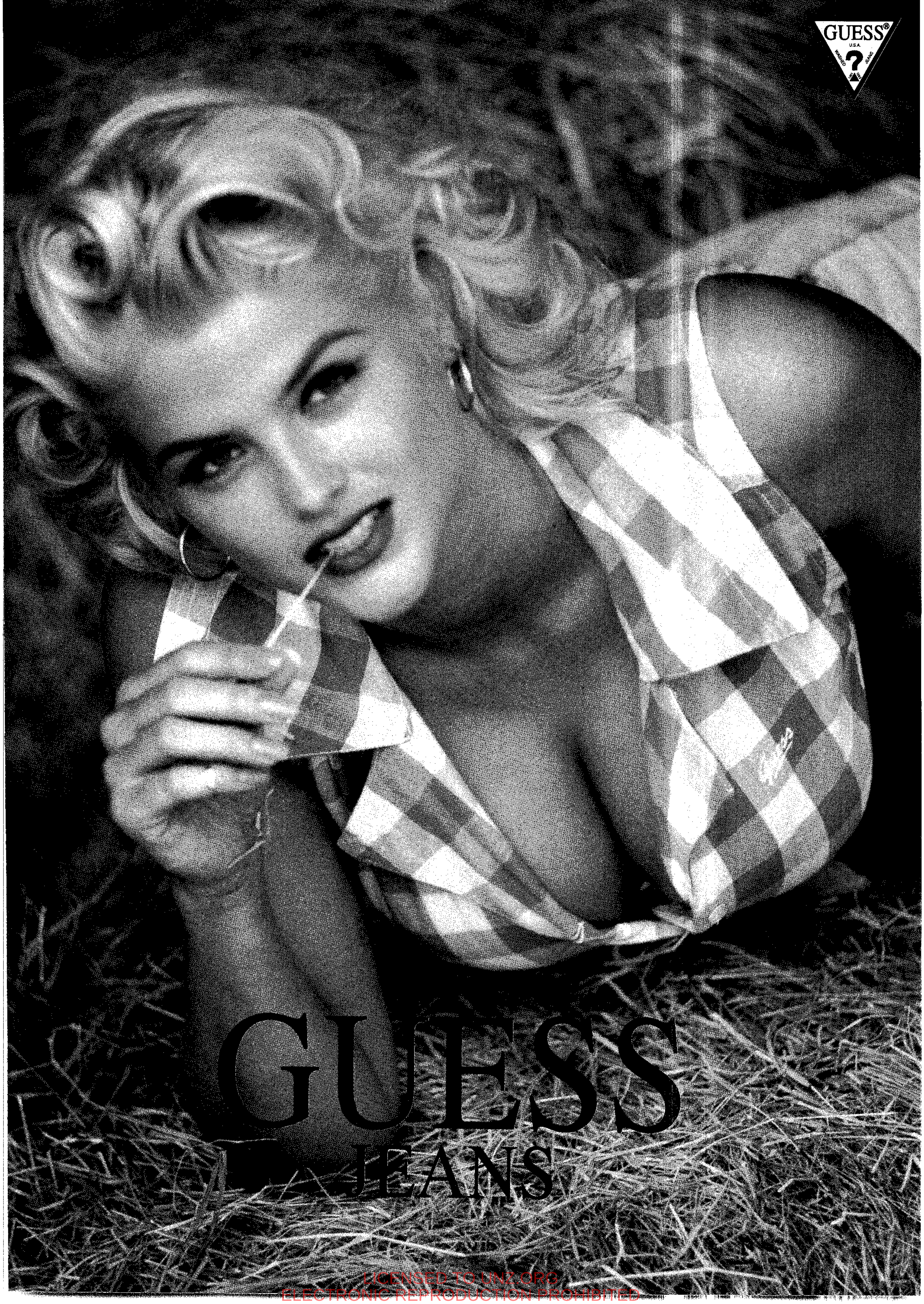
☐ One 3.5-ounce bar of Rapunzel Naturkost premium Swiss chocolate with hazelnuts, at Green Culture, 250 Mercer Street, $2.29.

☐ Boneless breast of fresh organic turkey, at Whole Foods, 117 Prince Street, $6.99 per pound (to order).

☐ Grilled-and-roasted-vegetable plate with barley-and-sweet-corn salad and basil-infused vegetable juices, at Luma, 200 Ninth Avenue, near 22nd Street, $15.

☐ "Cooking With Sea Vegetables" class, at the Natural Gourmet Institute for Food and Health, 48 West 21st Street, $55.

Photographs: top, Ed Quinn; bottom, Andrew Garn. Illustration by Richard Sala.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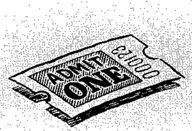


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

MOVIES

Unforgiven (page 119): There's not a good guy in Clint Eastwood's relentlessly revisionist Western—a masterpiece of moviemaking. The first-rate cast includes Gene Hackman.

FASHION

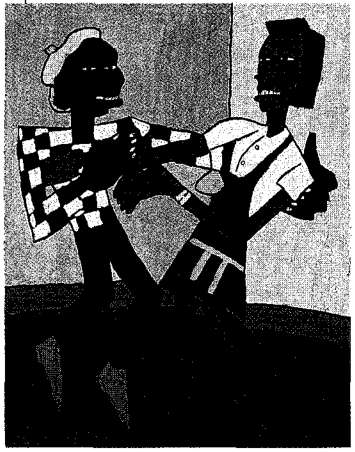
Read the book. Wear the T-shirt. Or vice versa. That's the message from these gym-dandy numbers. There are more than 40 greats—from Jane Austen to Henry Miller—and the shirts are available from Rizzoli bookstores in New York.

Les Jörgensen

Georgia O'Keeffe
Truman Capote
Frank Lloyd Wright

ART

"Homecoming, William H. Johnson and Afro-America, 1938–1946": An expatriate during the thirties, Johnson returned to New York in 1938 and painted everything from cotton patches and dance halls to city streets and pulpits, here and in South Carolina. At the Whitney.



Fried Green Tomatoes
MCA
STEREO

VIDEOS

Fried Green Tomatoes (MCA; $89.95): Laughter! Tears! Heartbreak! You name it, this bit of southern gothic, adapted from Fannie Flagg's novel, has it. With Jessica Tandy, Kathy Bates, Mary Stuart Masterson, and Mary-Louise Parker.

***White Men Can't Jump* (FoxVideo; $89.95): Wesley Snipes and Woody Harrelson star in Ron Shelton's b-ball riff.**

Medicine Man (Hollywood; $89.95): David Denby called this the best bad movie in a long time. Sean Connery does a variation on the mad-scientist-in-the-jungle role; Lorraine Bracco plays a biologist.

THEATER

Distant Fires: Kevin Heelan's new play, set on an Ocean City, Maryland, construction site, focuses on two workers jockeying for a promotion along racial lines; the title refers to nearby riots. Giancarlo Esposito gives a remarkable performance. At Circle in the Square Downtown; previews begin August 18. Opens August 27.

TASTINGS

BY ALEXIS BESPALOFF

In the Texas Hill country, near Austin, the 65-acre Fall Creek Vineyards produces about 13,000 cases a year. Try the crisp, appealing 1991 Chardonnay ($12) and the stylish, well-balanced 1990 Cabernet Sauvignon ($15).

TELEVISION

Citizen Cohn (page 35): James Woods is Roy Cohn—dying in his hospital bed and coming to terms with his past. Sound absurd, farfetched, like typical TV summer fare? You're right. But this re-creation of the infamous lawyer's life and times is terrific. Joe Don Baker as Senator Joseph McCarthy—just imagine the possibilities. (HBO; August 22; 8 P.M.).

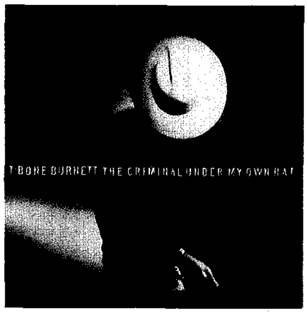
BOOKS

Up in the Old Hotel and Other Stories, Joseph Mitchell: For more than 30 years, Mitchell wrote for *The New Yorker,* which originally published these stories. He has, according to Rhoda Koenig, "a genius for listening, as is continually revealed in these shimmering pages out of a downtown *Arabian Nights.*" (Pantheon; $27.50.)

UP IN THE OLD HOTEL
JOSEPH MITCHELL

RECORDINGS

The Criminal Under My Own Hat (Columbia Records): T Bone Burnett is best known as a producer for Elvis Costello and Los Lobos, but he's also a first-rate singer-songwriter. His brazenly funny, bitter, and very ironic songs about heartache, TV, politicians, and "white people and what we like to do" ring extra-true in this election year.



ASK GAEL

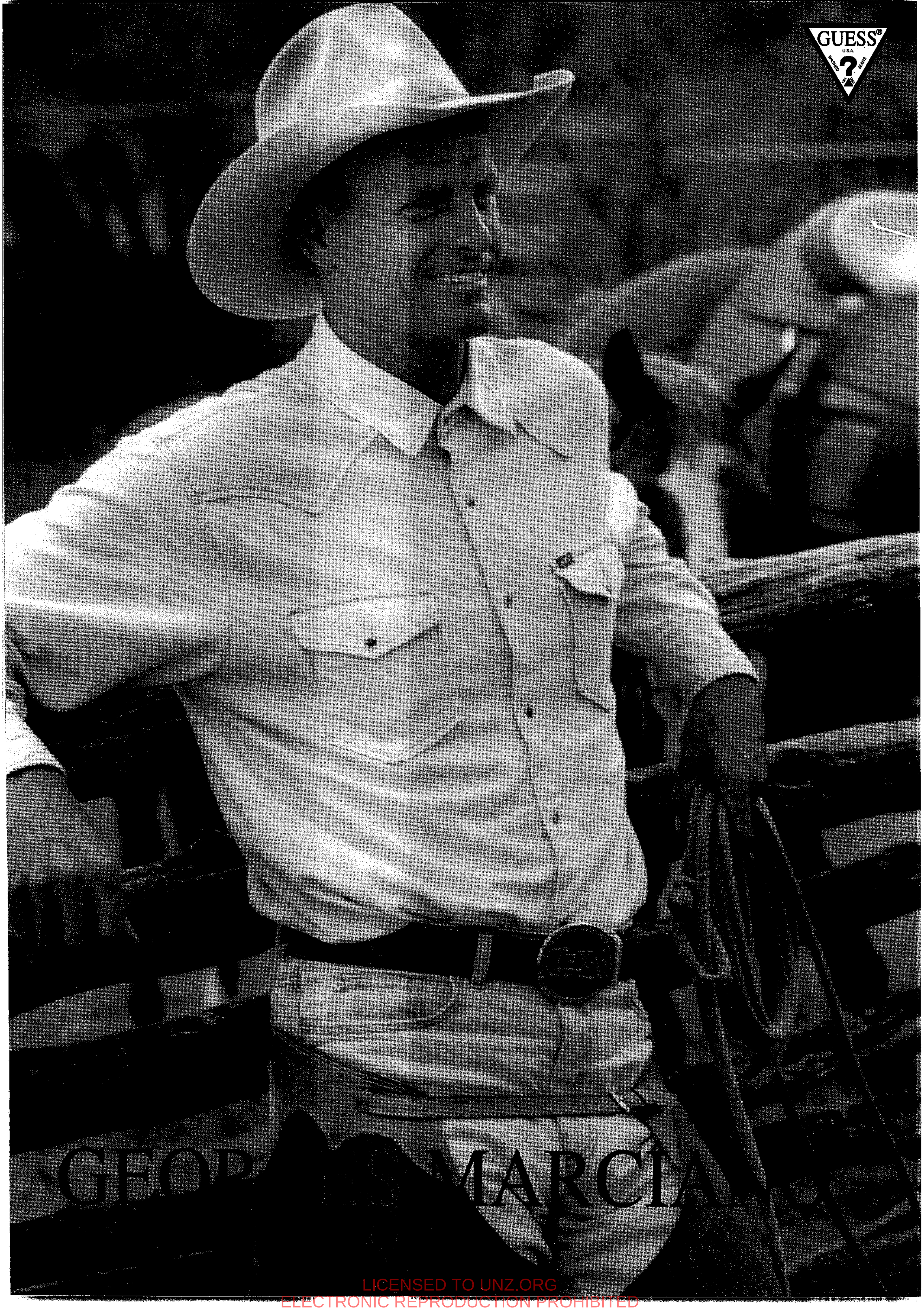
I'm mad about pasta.
At Rocco Ristorante, an inspired duo has flipped a sturdy red-sauce storefront into *cucina moderna*. Best buys: five pasta courses and sorbet ($25) or antipasto, two pastas, entrée, cheese, and dessert ($29). At 181 Thompson Street; 677-0590.

ROCCO
RISTORANTE

How bucolic can you get for breakfast on Long Island?
Unravel and detox at a lazy breakfast amid the fruit and fauna at the Amagansett Farmer's Market. Weekends, the queue seems to crawl; weekdays, you can grab a lemon yogurt, muffins, fresh-squeezed juice, and very good coffee—or goat's-milk yogurt and sublime sticky bun—and collapse on the lawn with the morning papers till lunch.

MUSIC

k.d. lang, who's as comfortable singing a bluesy, romantic ballad as twang-laden torch from her country albums past, will be at Radio City Music Hall on August 26 and 27.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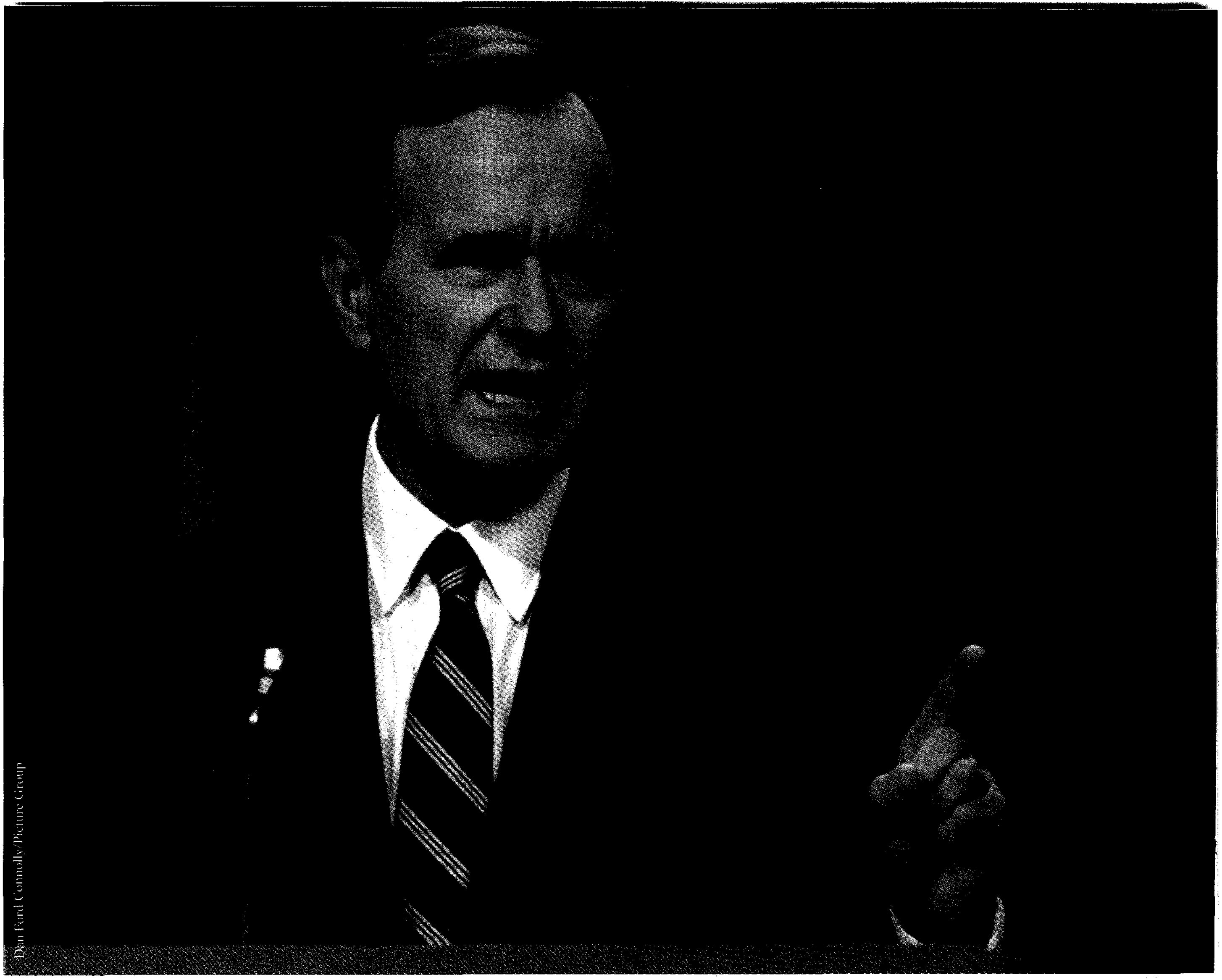
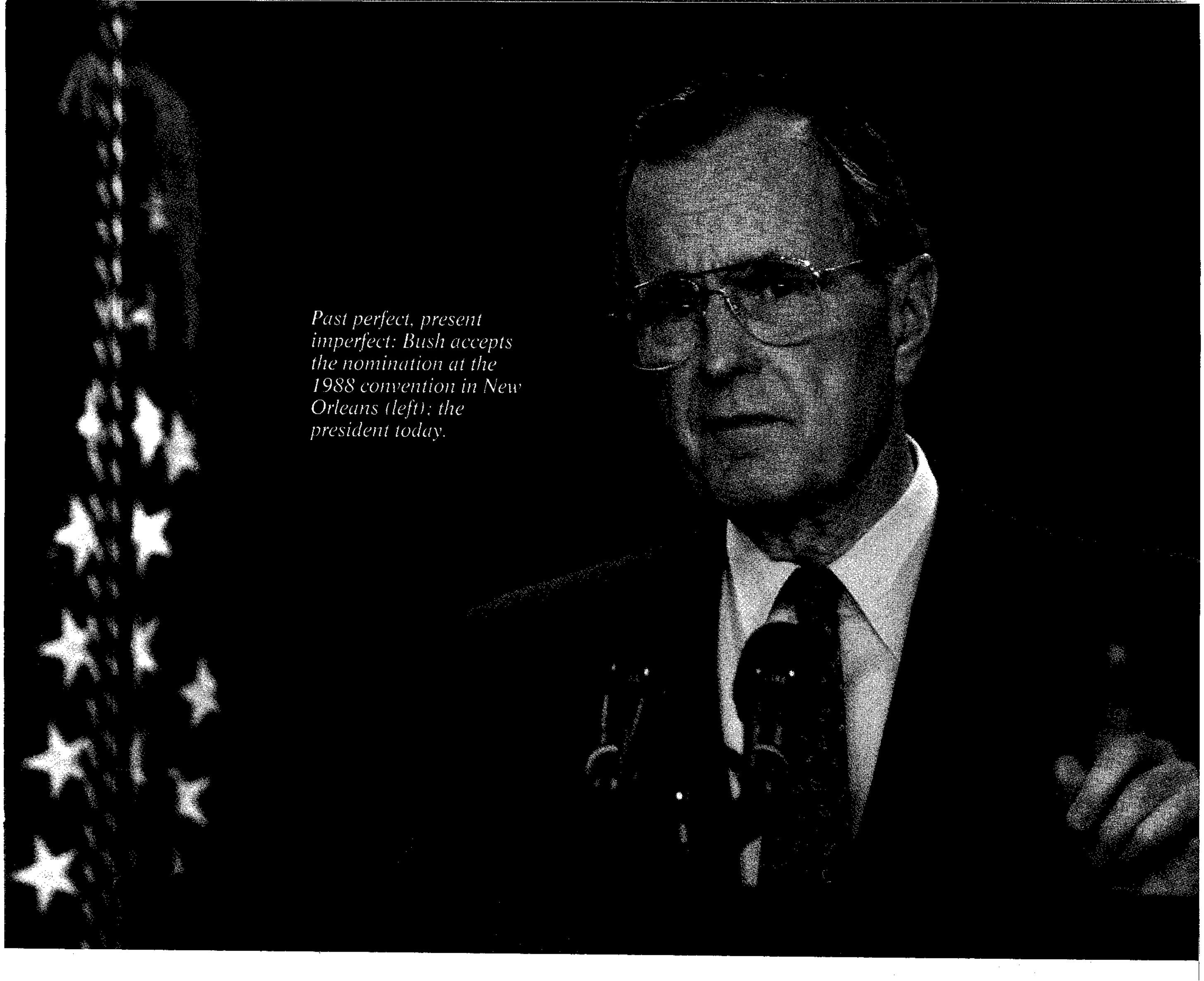


Dan Ford Connolly/Picture Group

New York

'READ MY METAPHORS'

BY JOHN TAYLOR



Past perfect, present imperfect: Bush accepts the nomination at the 1988 convention in New Orleans (left); the president today.

EVERY CAMPAIGN DEPENDS ON METAPHORS, AND IN THE days before the Republican Convention, George Bush began spewing them with an almost ecstatic abandon. Many of these metaphors are so wild, so outré, that they transcend conventional questions of literary felicity. Instead, they seem informed by a sort of shock aesthetic, one that provides a surrealistic jolt all its own. "The defense budget is more than a piggy bank for people who want to get busy beating swords into pork barrels," Bush said in a speech in early August. The next day, referring to the supposed closet liberalism of the Democratic ticket, the president said, "I think there's a Trojan horse lurking in the weeds, ready to pull a fast one on the American people."

But the president's most extraordinary verbal gymnastics have involved efforts to define himself, to produce the central metaphor for his quest for re-election. And with his approval ratings at a historic low, the recovery still choking, his vice-president drowning in ridicule, his buscapading Democratic opponents radiating charisma and virility—with, that is, just about everything going wrong that could go wrong—Bush has taken to equating himself with different types of beleaguered heroes. One is Christopher Columbus.

"Now, I know that every speaker comes before you and says they identify with Columbus, but I really mean it," the president told the annual convention of the Knights of Columbus in New York in early August. He had already pointed out that in 1492, most people in Europe felt "exceedingly gloomy about the future," but "the gloom of 1492 was not to last for long. It was dispelled by the achievement of a man of humble birth, a man of vision, of courage, a man named Christopher Columbus."

Comparing himself explicitly to the great navigator—and overlooking his own less-than-humble birth and admitted paucity of vision—Bush said, "Think about it: The guy was faced with questions at home about whether his global efforts were worth a darn. Some critics wanted him to cut his voyage short. He even faced the threat of mutiny. And yet Columbus persevered and won—not a bad analogy, in my view."

Even so, the very next day, Bush reached even further back in history, to the Greco-Roman era, for another archetype of the beleaguered hero, this one more ferocious, and more unjustly treated, than Columbus. "Remember the old story of the fierce gladiator?" Bush asked the audience at a meeting of the American Legislative Exchange Council in Colorado Springs. "He'd killed every lion that they could throw up against him, every lion he'd faced. So one day, the centurions went out, went to Carthage, and found the meanest lion in the world."

The arch-conservative businessmen in the crowd nodded along. "And they'd buried the gladiator in the arena there in Rome, right up so just his head was sticking out, fill him with sand," Bush continued. "The lion was released, charged him, making a deadly pass at the gladiator's head. And as he did, the gladiator reached up and took a very ferocious bite in a very sensitive place in the lion's anatomy. And the lion howled in pain and ran for the exit, fled from the arena. And the lead centurion ran out, attacked the gladiator, screaming, 'Fight fair, damn it! Fight fair!' "

THE WHITE HOUSE HOPES THAT THESE TWO metaphors—Bush as the unappreciated global navigator and Bush as the genital-biting gladiator—will fuse during the Houston convention, creating the central image of the farsighted, indomitable warrior. That may prove to be a bit of a stretch. Bush seems less a commander these days than a survivor, a bedraggled man clinging to flotsam in a storm-tossed sea. But he *is,* for the moment, surviving, having endured what has probably been the most excruciating period in his political life: that hellish hysterical spell in late July when fellow Republicans were urging that both he and Dan Quayle step aside.

Perhaps, to continue the metaphor, the worst of the storm is over. As the convention approached, Bush attacked Bill Clinton with growing vigor. His fall in the polls—the one constant in an election year now almost invariably described as volatile—has leveled out, and he can count on a surge in his ratings after the convention. But the foul weather persisted up to the convention's opening. Bush's press conference last week with Yitzhak Rabin, on the sunny green lawn before the stone walls at Walker's Point, should have emphasized the president's role as a world leader and provided a nice segue into the convention, where foreign affairs will be the opening-night theme. Instead, it was completely overshadowed by the long-awaited question about Jennifer Fitzgerald, a question Bush denounced as "sleazy," though it came exactly one week after he had given his own campaign aide Mary Matalin a congratulatory hug for composing the "sniveling hypocritical Democrats" press release that gloated about the Clinton camp's fears of "bimbo eruptions." And at the same time as the press conference was going on, Bush officials were conceding to a plank in the party's platform that, even with modified language, repudiated Bush's 1990 tax increase, implicitly rebuking the man whom the platform was intended to elect.

'READ MY

THE CONVENTION CAN ALMOST BE SEEN AS A SERIES OF HISTORICAL DIORAMAS.

METAPHORS'

The ideological disarray within the Republican Party has produced much speculation that, just as the Democratic Convention resembled the orchestrated event the Republicans usually hold, so the Republican Convention would resemble the traditional Democratic affair, with interest groups warring openly, rowdy floor demonstrations by rump factions, angry speeches by unregenerate party rebels. But convention officials have taken the most extreme measures to ensure that this will not be the case. An almost authoritarian discipline is being enforced. Dissident factions such as the pro-choice group have been banished to a distant area on the far side of the Astrodome's immense, scorching parking lot. Convention officials have gone so far as to require delegates and guests to submit signs for approval before bringing them into the Astrodome. And the platform committee was packed to ensure the fight on abortion would not make it to the floor.

Party officials rejected the advice of certain conservatives who suggested turning the convention into a conservative vaudeville, a social-issues freak show, by having speakers like Gianna Jessen, a teenager who is said, as a fetus, to have survived a late-term abortion, and "former homosexuals" who could confess that their sexual orientation had been "abnormal and immoral." (Supposed reformed misfits recanting previous sins is a favored right-wing spectacle dating back to those ex-Communists—like Whittaker Chambers—who used to regularly confess the error of their ways.) Instead, the Republicans have put together a list of speakers that consists mainly of relatively unknown regional politicians and figures who came to fame during the Reagan era.

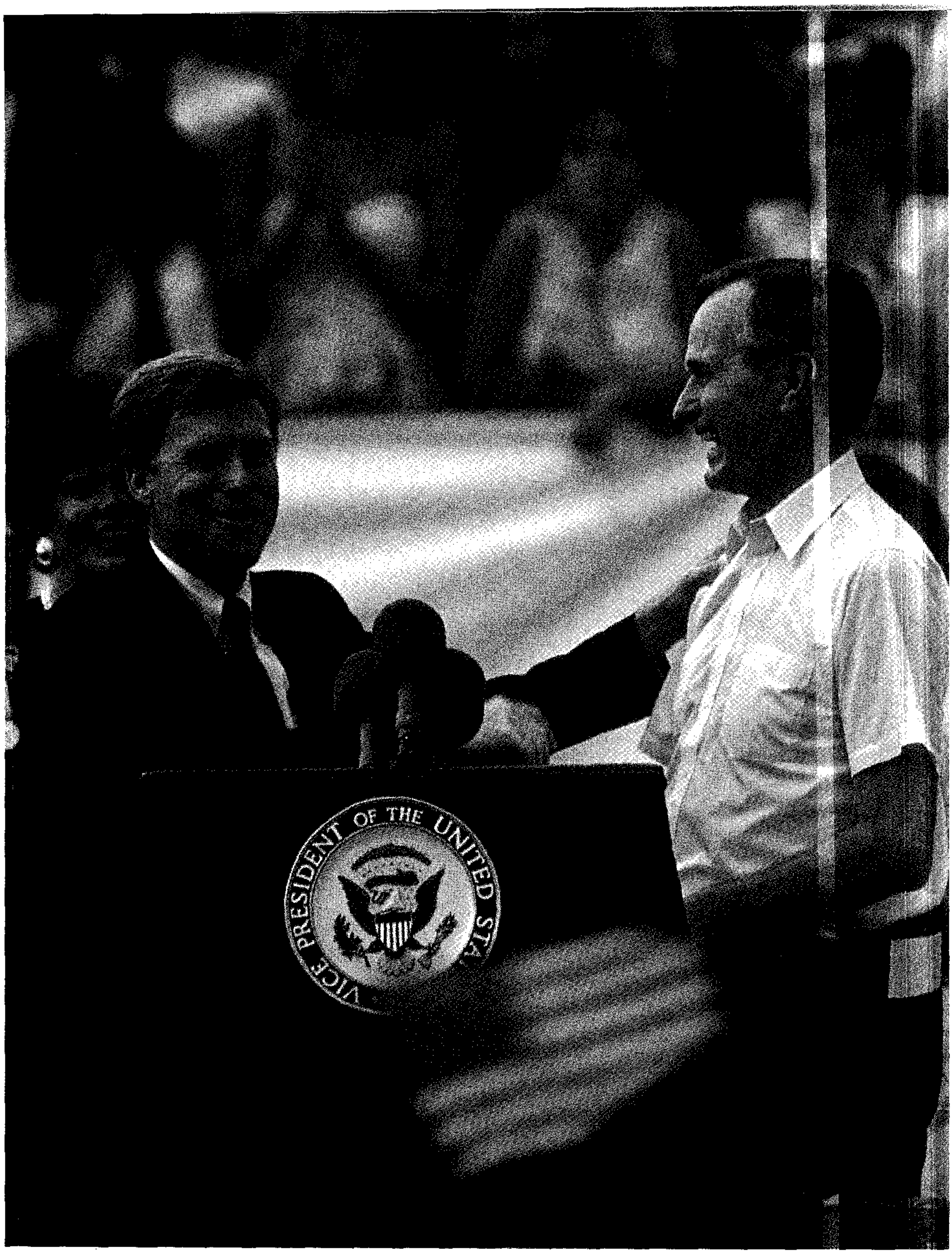
If the Democrats, with the Clinton/Gore ticket, made youthfulness and the future the overarching motif of their convention, the subtext of the Republican gathering will be looking backward. Bush himself has been quite literally held captive by the past. His vice-president, chosen midway through the Republican Convention four years ago in New Orleans, has proved a constant source of national hilarity; according to a new study by the Center for Media and Public Affairs, Quayle jokes on late-night television have tripled since May. Much more imprisoning for Bush, however, was his superbly delivered points-of-light acceptance speech, at once one of the brightest moments in his political career and one of his worst, since the no-new-taxes pledge he made then has hampered his ability to campaign against the Democrats as tax-and-spend liberals, and so enraged conservatives.

But it is not just Bush. The Republican Party itself is trapped by the past, and the convention simultaneously exhibits and ignores this dilemma. Republicans are in the grip of a nostalgic yearning—a yearning so intense it is almost palpable—for the days of Republican ideological ascendancy. In fact, the convention can almost be seen as a series of historical dioramas, like the ones depicting Indian life at the Museum of Natural History, each speaker representing some phase in the rise, maturation, and incipient decay of the great Reagan coalition.

Pat Robertson, for instance, embodies one form of pre-Reagan man, the late-seventies evangelists who helped bring Reagan to power. Paul Laxalt, chairman of Reagan's 1976 presidential bid, was present at the creation of the movement. Phil Gramm harks back to the supply-side tax-cutting frenzy of the early eighties. William Bennett was one of the most prominent of the Reagan Democrats. Ronald Reagan himself, by his very presence, cannot but reinforce the impression that the party is undergoing a historic falling off, a decline. He now seems so frail, so remote, so antiquarian—the impossibly virile-looking and dark-haired 69-year-old who took office in 1981 is thoroughly gray, moves with caution, and utters his calcified slogans in a hoarse, weak voice.

Still, he was once a giant, and, as the central speaker on opening night, he reinforces the notion that the Republicans are now in the age of the pygmies. Bush himself at times, and with a painfully self-deprecating grin, acknowledges that he still walks in Reagan's shadow. "Of course, unlike my great predecessor, I will have to confess I am not known for threatening Daniel Webster's place in oratorical history," he said in a speech earlier this month. "I will confess there have been other, greater speakers."

AND SO, DESPITE THE INEVITABLE GAS ABOUT THE historic challenges ahead, the convention will be one big nostalgia bath for the Republicans. Nostalgia is comforting. It enables the party faithful to avoid contemplating the ideological dilemmas they face today. Republican ideology in the past twelve years has consisted of four components: patriotic anti-Communism, supply-side economics, evangelical moral strictures, and subliminally racist law-and-order rhetoric. Each of these is now beginning to splinter from the pressure of its own internal contradictions and historical obsolescence.


VICE PRESIDENT OF THE UNITED STA

National hilarity: The announcement in 1988 that Quayle would be on the ticket.

By snubbing Jesse Jackson and executing a black murderer during the primaries, Clinton has deprived the Republicans of the race-and-crime card, forcing them to resort to the much more flimsy question of sexual orientation. But to turn homophobia into a wedge issue, conservatives have needed to portray homosexuals as not just different, or even abnormal, but actually threatening. Referring to Congresswoman Pat Schroeder's support for gays in the military, Pat Robertson recently said, "You know, Patricia Schroeder, I don't think, has ever been in a field shower tent with about 50 or 100 others, and it would be rather awkward to have five or ten homosexuals running around in that context."

Unfortunately for the Republicans, while ACT-UP members can be obnoxious, homosexuals, unlike paroled rapists, are simply not threatening. (In fact, they are much more likely to be victims of violence.) And in recent months, the Republicans have on a number of occasions had to confront the gratuitous cruelty inherent in their position on homosexuality. Bush's campaign chairman Robert Mosbacher, whose daughter is a lesbian, was attacked by conservatives simply for meeting with members of the National Gay and Lesbian Task Force. Conservatives have repudiated members of the Log Cabin Club, a group of openly gay Republicans whose masochistic enterprise is to try to win acceptance in a party that despises them. "Being gay makes it difficult to stand up in the room and be counted a Republican," says one member, who then asked for anonymity because he fears antagonizing fellow party members.

Nothing more clearly revealed the president's failure to confront the implications of the social values on which he and Quayle so casually campaign than his interview last week with Stone Phillips of NBC. Asked what he would do, first, if a granddaughter decided to have an abortion, and, second, if a grandchild declared that he or she was gay, the president groped and stumbled like a man in a dark, unfamiliar room. Bush said that he'd discourage them but support them, that he'd disapprove of what they were doing but love them and put his arm around them. The intense conflict in his feelings about these matters seemed to indicate he'd never dealt with them before. For the president, trapped between his personal decency and the rhetoric of intolerance Republicans like to employ, the interview became one long, uncomfortable squirm.

Similar contradictions and denial inform the Republicans' struggle with their economic policy. The country's economic problems, in the minds of supply-siders like Newt Gingrich, Jude Wanniski, and Robert Bartley, editorial-page editor of the *Wall Street Journal,* are attributable not to the massive deficit Reagan created, nor to the fact that money during those years was diverted from research to leveraged buy-outs and real-estate speculation.

They do not even acknowledge that the recession of the past two years is largely due to an inevitable business cycle. Instead, they shamelessly blame Bush for the entire mess by claiming that his decision to raise taxes in 1990 siphoned off money that would otherwise have been used for capital investment, and that his Treasury secretary, Nicholas Brady, whom they loathe, betrayed Reaganomics with the consensus policies of eastern-establishment Wall Streeters. "Supply-siders are so disgusted and so fed up with the way the Treasury has mismanaged this economy that they are beside themselves over the current lack of growth," Newt Gingrich recently told the Washington *Times.* "Having shut down the greatest unbroken peacetime economic expansion in U.S. history, and maintaining policies guaranteed to prevent sustained robust economic recovery and expansion, Bush stands to lose the election simply by default," Jude Wanniski wrote in a recent newsletter.

Photograph by Robert Trippett/Sipa.

But in the view of many conventional economists, it is not Bush's deviation from supply-side economics but the theory itself that is responsible for the stagnant economy. Benjamin Friedman, an economics professor at Harvard, recently pointed out in *The New York Review of Books* that the "seven fat years," as Bob Bartley refers to the Reagan boom in a new book, were a time when American productivity grew sluggishly, the average worker's wages failed to keep pace with inflation, and net new investment was smaller than at any time since World War II. "It is no surprise," Friedman wrote, "that the infectious boosterism inspired by Ronald Reagan's reckless fiscal experiment eventually gave way to a disappointment that now seems equally infectious."

THROUGHOUT THE COLD WAR, PRESIDENTIAL ELECTIONS more often than not turned on the question of which candidate would be the toughest opponent of the Communists, and which candidate had the judgment to decide when and if to use nuclear weapons. Incumbents from Lyndon Johnson to Richard Nixon to Jimmy Carter attacked their challengers (Barry Goldwater, George McGovern, Reagan) as too dangerous to be trusted with decisions that could lead to nuclear war. This strategy, which worked for Johnson and Nixon and—for a while—Carter, is simply no longer available since the collapse of the Soviet Union.

'READ MY

THE PRESIDENT IS TRAPPED BETWEEN HIS DECENCY AND INTOLERANT RHETORIC.

METAPHORS'

Some historians believe that the end of the Cold War is already producing an epochal political realignment in the United States, much as the end of the Civil War and the onset of the Great Depression created new party frameworks. That may not determine this election. But the obsolescence of a patriotic stance grounded in anti-Communism, the final and most powerful pillar of the Reagan ideology, inexorably alters the criteria voters use to evaluate presidential candidates. "The foreign-policy presidency has been devalued very suddenly," says Jeffrey Bell, a Republican strategist and former Reagan official, who points out that this is particularly troubling for Bush, since, for most of his administration, his foreign-policy approval ratings were what propped up his overall approval ratings. "Bush is making a big mistake if he tries to run on the idea that 'I'm the guy letting your children sleep at night.' "

But that is just what Bush is doing. "The Soviet bear may be extinct, but there are still plenty of wolves in the world," he told a group of disabled veterans in Reno earlier this month, "renegade rulers, terrorists, outlaw regimes, Baghdad bullies." The extent to which the patriotism ploy—which Bush exploited so effectively in 1988—continues to elude the president was evident in the awkwardness of this speech. In language that provided a semiotic trove of anxiety and ambivalence, Bush started off by joking that he had showed up only because of pressure: "You get the arm up behind the back, twist the elbow here, and here I am."

Bush has always lacked Reagan's deceptively casual ability to deflect criticism with humor. He laced this particular speech with jokes that not only fell flat but had a nasty edge that, presumably, was inadvertent. Referring to Joe Zengerle, the national commander of the Disabled American Veterans, he said, "I was just asking Joe about the vintage of some of you all, and I must say, looking out at the audience—and I don't want to put everybody in this category—a lot come out of the same war that I was in. And I don't want to say that you're old guys, but—or women—but nevertheless, you kind of make me feel at home here."

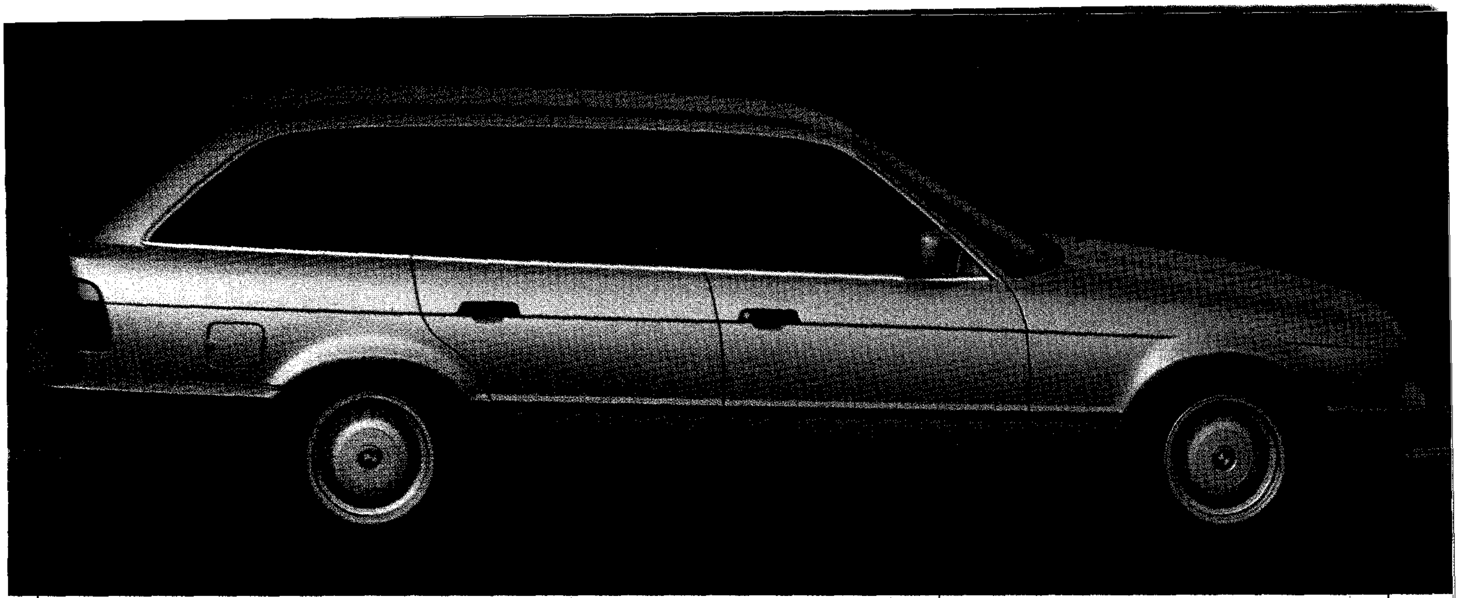
In another misfired joke, Bush gave the impression of disparaging the war memories of the assembled veterans, saying, "I don't want to start telling war stories here because then I'd have to listen to you guys, and I don't have time." Although Congress has no pending bills to cut back veterans' benefits, and none has been proposed, Bush misleadingly suggested that this was the case, saying, "If, in all this talk about change, Congress sends me legislation to dismantle the VA system, I will whip out my veto pen and knock down that incoming Scud missile, that Scud missile aimed right at your very well-being." For the commander in chief, disabled veterans have become merely another interest group to pander to shabbily.

Since Bush is neither an unappreciated global navigator nor a genital-biting gladiator nor an "agent of change," the president will in the end be forced to fall back on the fact that, for all his faults, he's a known quantity, whereas Bill Clinton is not. It's a notion singularly devoid of metaphorical implications. Bush's first campaign commercial emphasizes this. The tight shot of the president, wearing only a white shirt, with a neutral white background, strips Bush of the imperial trappings that would distance him, and instead brings the viewer as close to Bush's face as it is possible to get without distortion.

BUSH HAS AGED MARKEDLY IN HIS four years in office. His hair has thinned and grayed; the skin along his jawline and around his mouth has thickened and slackened. In the commercial, Bush's long, patrician face—with its high forehead, careworn lines, and small weary eyes—reminds you how well you know this man. The intimacy of the shot reinforces his familiarity. The commercial is a study in demystification. If his figures of speech are sometimes strange, the man himself, the ad tells us, is a comforting, even somewhat quotidian commodity.

Bush, interestingly enough, is casting himself in the role that Ronald Reagan played so often in his movies: the solid, stolid second man whom the girl always ended up leaving, or thinking of leaving, for the sexier, more glamorous but often disreputable rake. In this scenario, the voters are the girl, the rake is Clinton, and the plot revolves around the question of whether the girl should abandon the loyal, if plodding, fiancé for the handsome stranger. As George Stephanopoulos, Clinton's communications director, is fond of putting it, "George Bush says, 'You could do worse.' Bill Clinton says, 'We can do better.' "

The attacks on Clinton center, as the criticism of the handsome stranger always does, on his unreliability. From here on in, most of the metaphorical connections Bush makes will concern not himself but his opponent: the Trojan horse feeding at the pork barrel, that sort of thing. Bush has been publicly anticipating the opening of the convention, when his artificial deadline for acting presidential comes to an end and he can begin to "use the C-word," as he has put it, and attack Clinton by name. Clinton, for his part, like a seasoned officer stiffening the spine of green troops, has been warning his supporters of the fields of fire his campaign is about to enter, urging them to stand fast, keep the faith, don't give in. The fall offensive is about to begin, and, to use the one metaphorical expression on which everyone agrees, it will be bloody. ■



THIS IS FOR EVERYONE WHOSE IDEA OF A DREAM CAR HAS MATURED AS MUCH AS THEY HAVE.

INTRODUCING THE $38,975* BMW 525i TOURING.

There's a time in life when your priorities begin to change.

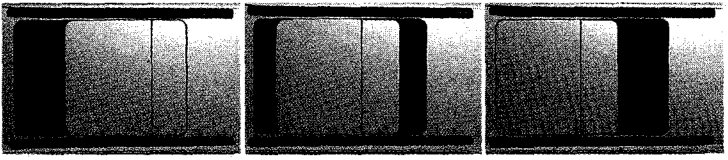
When your idea of a dream car isn't simply a matter of head-turning sheet metal or heart-hammering horsepower. It's also a matter of plain practicality.

Which inevitably leads you to the kind of car you probably haven't been dreaming about — a sensible car. Unfortunately, the options in the category leave something to be desired. Fortunately, there's the new BMW 525i Touring.

◆ The 525i Touring's rear hatch opens down to the bumper for large items. And its rear window opens separately for smaller ones.

A car not only equipped with generous cargo space, but true BMW engineering.

From its aerodynamic lines to its 2.5-liter, dual-overhead-camshaft, 24-valve engine that is so sophisticated, it actually adjusts itself while it's running. Demanding almost no regular maintenance beyond the routine changing of oil, filters and spark plugs.



◆ A twin-panelled sunroof — the industry's only one — offers spectacular views of the sun, the moon and the stars from the front seat, the back seat or both seats.

More sophisticated still is the way its engine-speed-sensitive power steering, double-pivot suspension and latest generation antilock disc brakes work in tandem to offer you something virtually unheard of in this class of car: a communication with the road. And, thus, the sense that you have control over it.

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And if that isn't a dream car, what is?

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*Suggested retail price for a 1992 525i Touring is $38,975. Actual price will depend upon dealer. Price includes dealer prep, destination and handling charges. Price excludes taxes, license, title and registration fees and options. **See your BMW dealer for details on this limited warranty. †Services provided by Cross Country Motor Club, Inc., Boston, MA 02155, except in CA, where services are provided by Cross Country Motor Club of Calif., Inc., Boston, MA. © 1992 BMW of North America, Inc. The BMW trademark and logo are registered.

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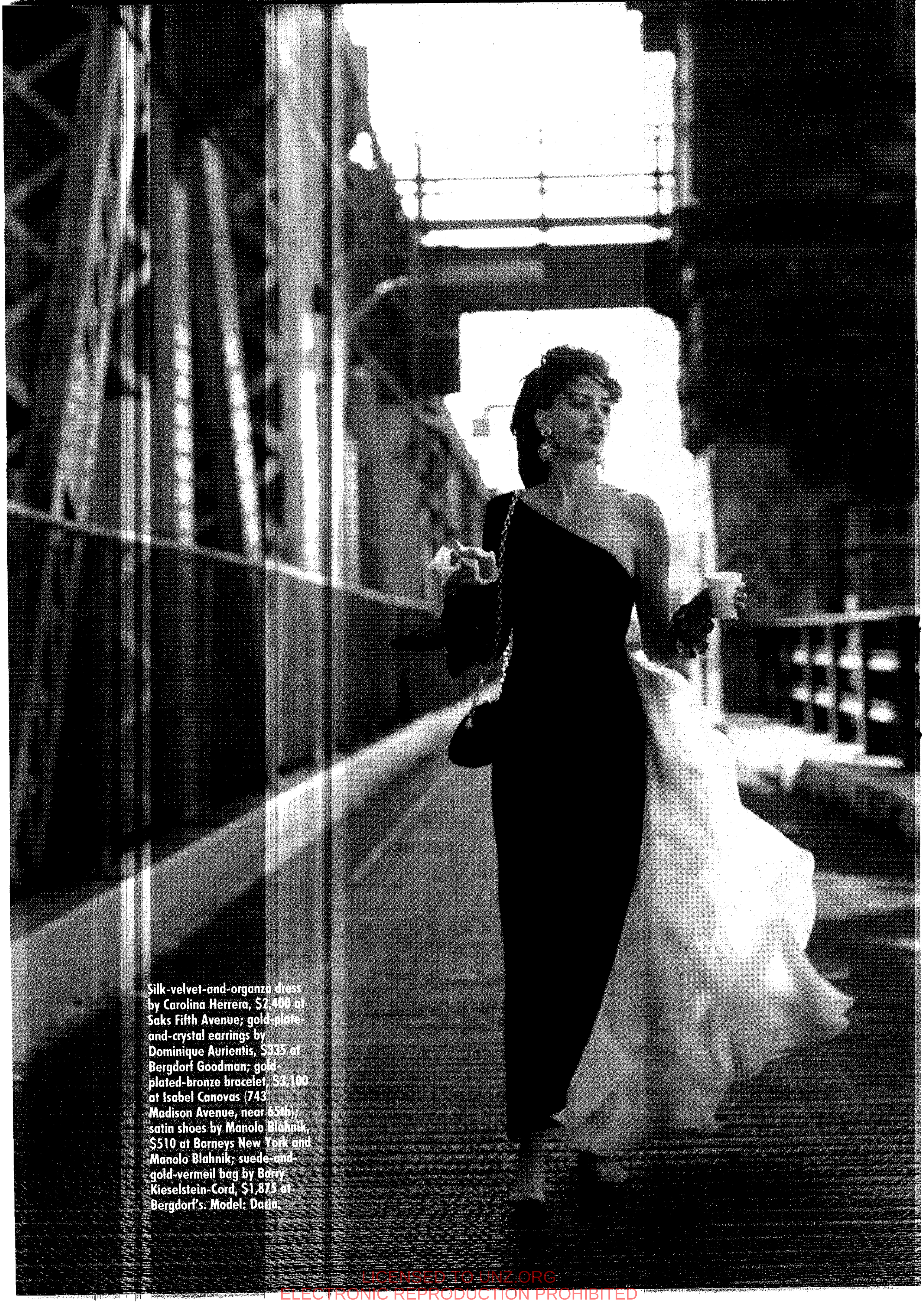
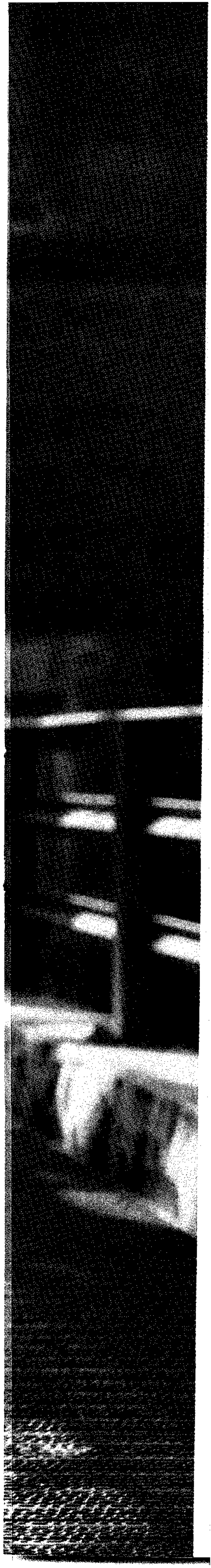
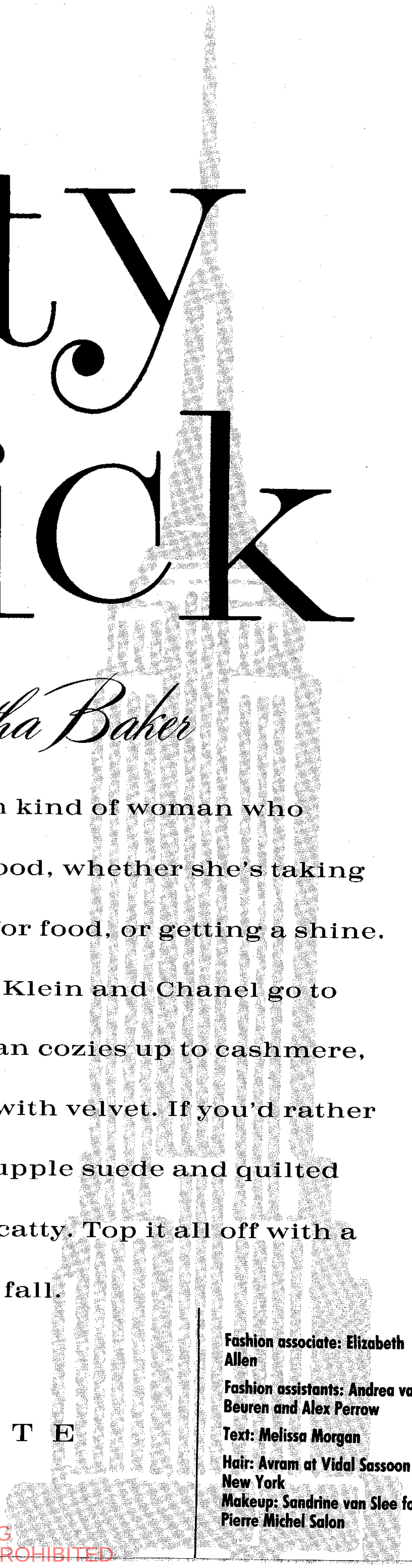


Silk-velvet-and-organza dress by Carolina Herrera, $2,400 at Saks Fifth Avenue; gold-plate-and-crystal earrings by Dominique Aurientis, $335 at Bergdorf Goodman; gold-plated-bronze bracelet, $3,100 at Isabel Canovas (743 Madison Avenue, near 65th); satin shoes by Manolo Blahnik, $510 at Barneys New York and Manolo Blahnik; suede-and-gold-vermeil bag by Barry Kieselstein-Cord, $1,875 at Bergdorf's. Model: Daria.





City Slick

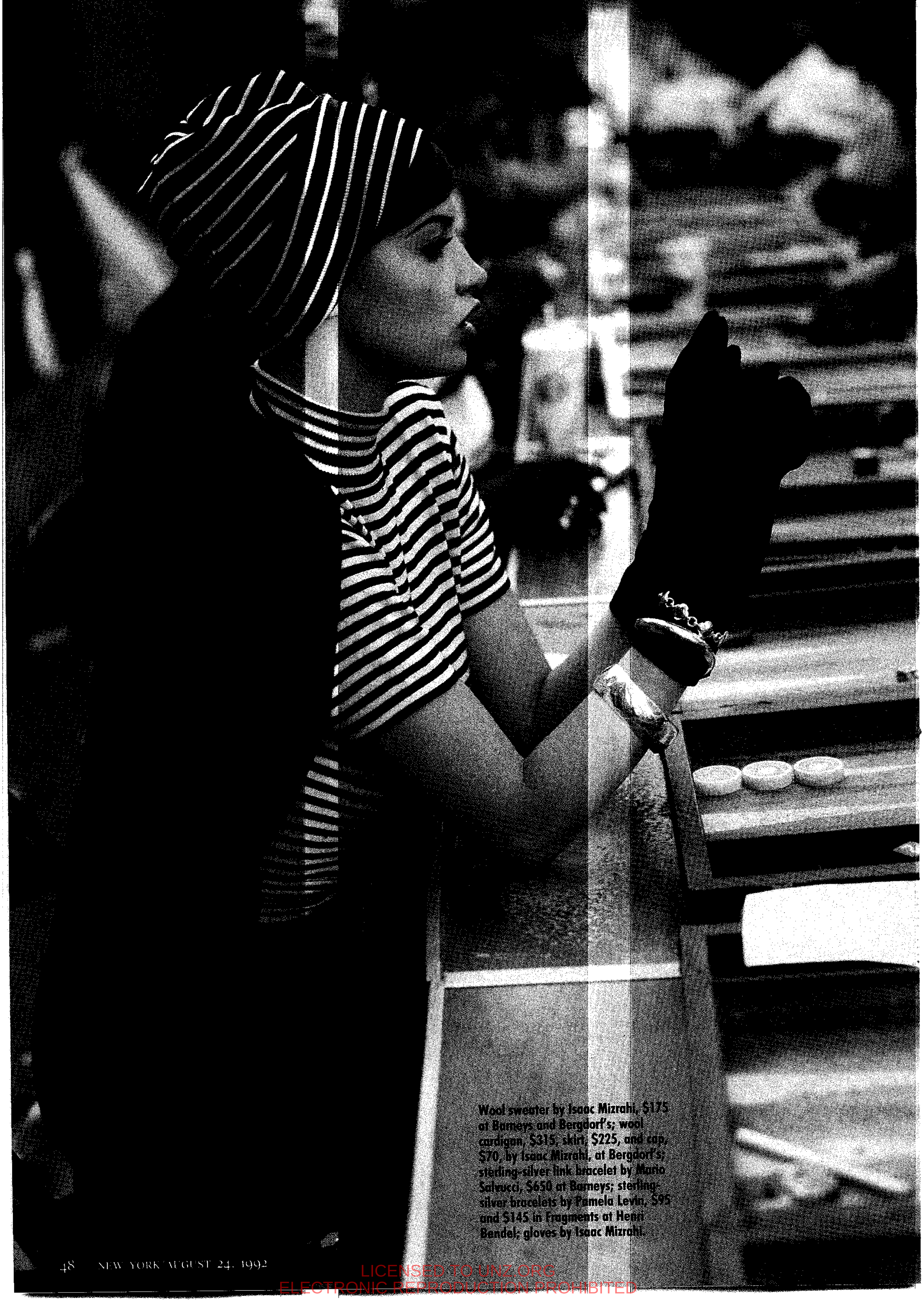
By Martha Baker

There's a certain kind of woman who always looks good, whether she's taking tea, shopping for food, or getting a shine. With this in mind, Calvin Klein and Chanel go to great lengths. Donna Karan cozies up to cashmere, Carolina Herrera is vivid with velvet. If you'd rather head for the hills, think supple suede and quilted coats. And go ahead—get catty. Top it all off with a hat to celebrate the rise of fall.

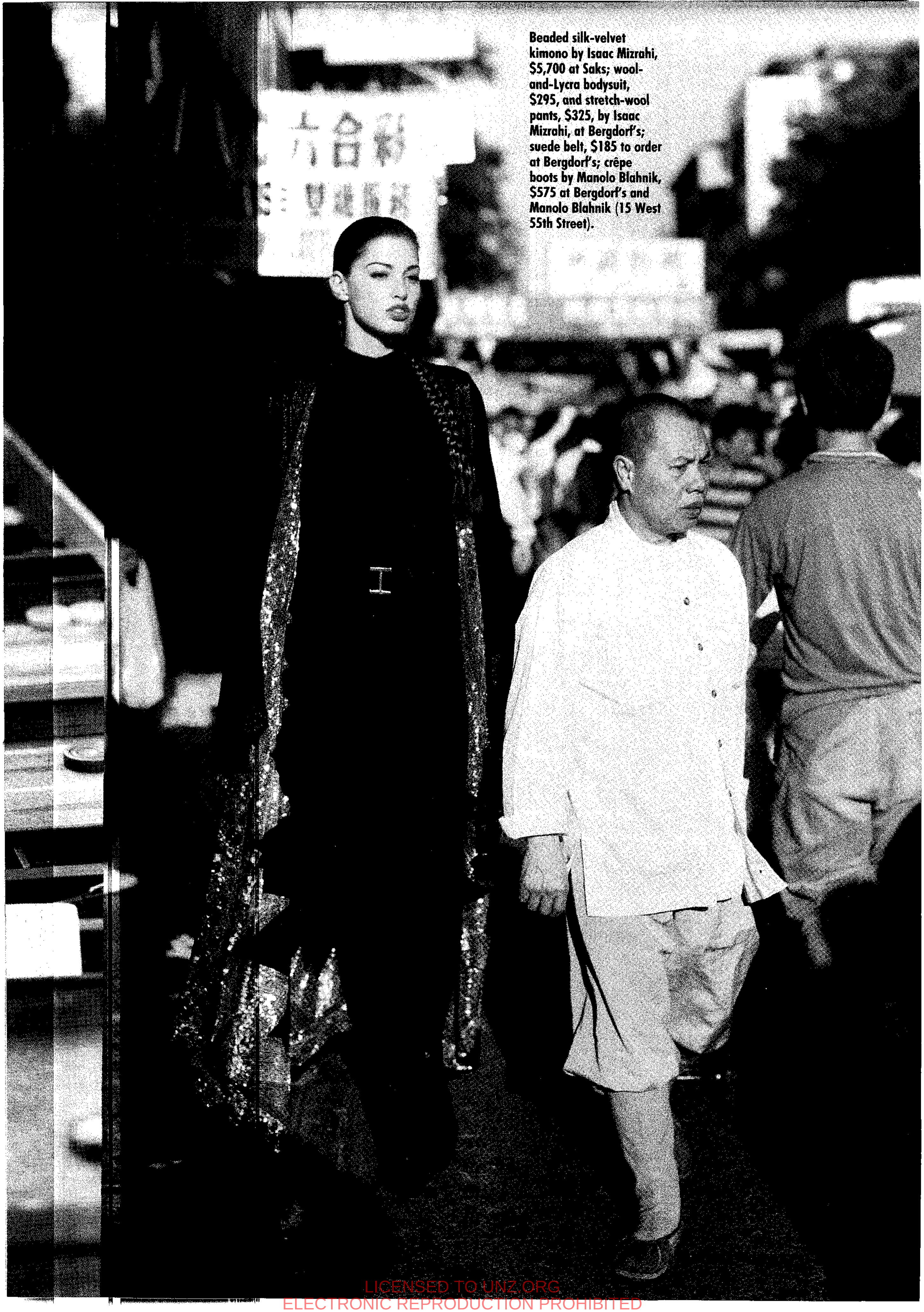
PHOTOGRAPHED BY

STEVEN WHITE

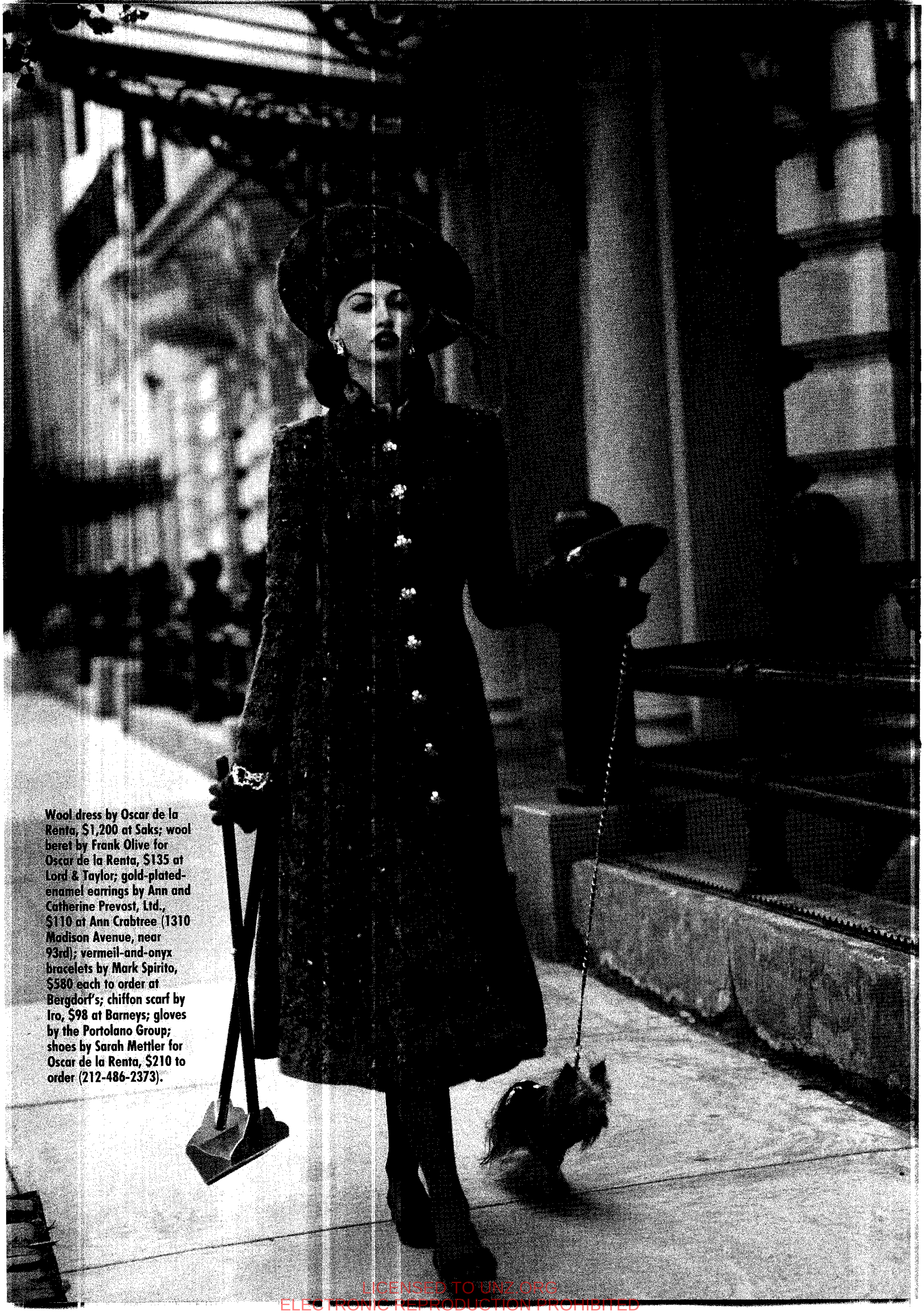
Fashion associate: Elizabeth Allen
Fashion assistants: Andrea van Beuren and Alex Perrow
Text: Melissa Morgan
Hair: Avram at Vidal Sassoon New York
Makeup: Sandrine van Slee for Pierre Michel Salon



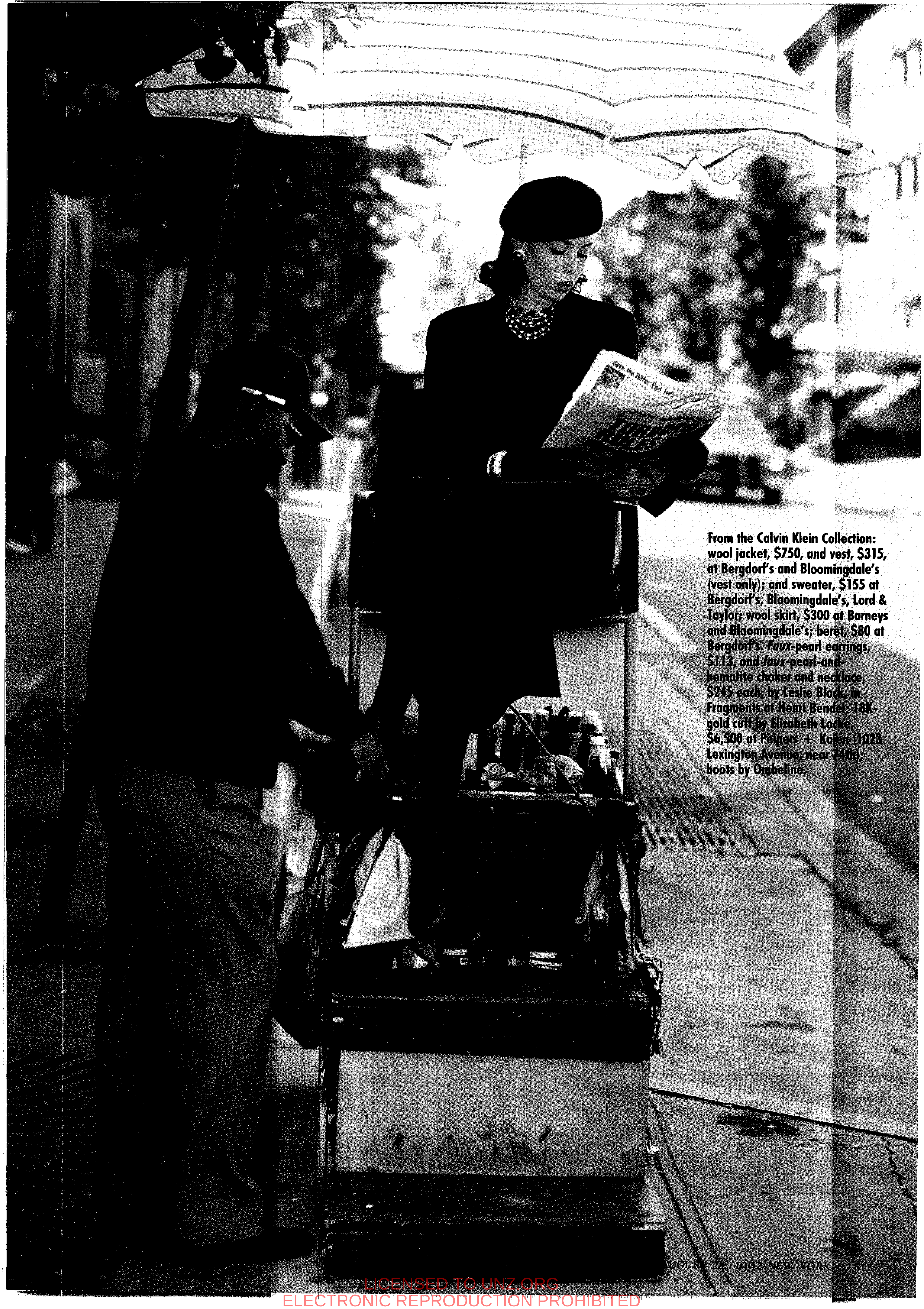
Wool sweater by Isaac Mizrahi, $175 at Barneys and Bergdorf's; wool cardigan, $315, skirt, $225, and cap, $70, by Isaac Mizrahi, at Bergdorf's; sterling-silver link bracelet by Mario Salvucci, $650 at Barneys; sterling-silver bracelets by Pamela Levin, $95 and $145 in Fragments at Henri Bendel; gloves by Isaac Mizrahi.



Beaded silk-velvet kimono by Isaac Mizrahi, $5,700 at Saks; wool-and-Lycra bodysuit, $295, and stretch-wool pants, $325, by Isaac Mizrahi, at Bergdorf's; suede belt, $185 to order at Bergdorf's; crêpe boots by Manolo Blahnik, $575 at Bergdorf's and Manolo Blahnik (15 West 55th Street).



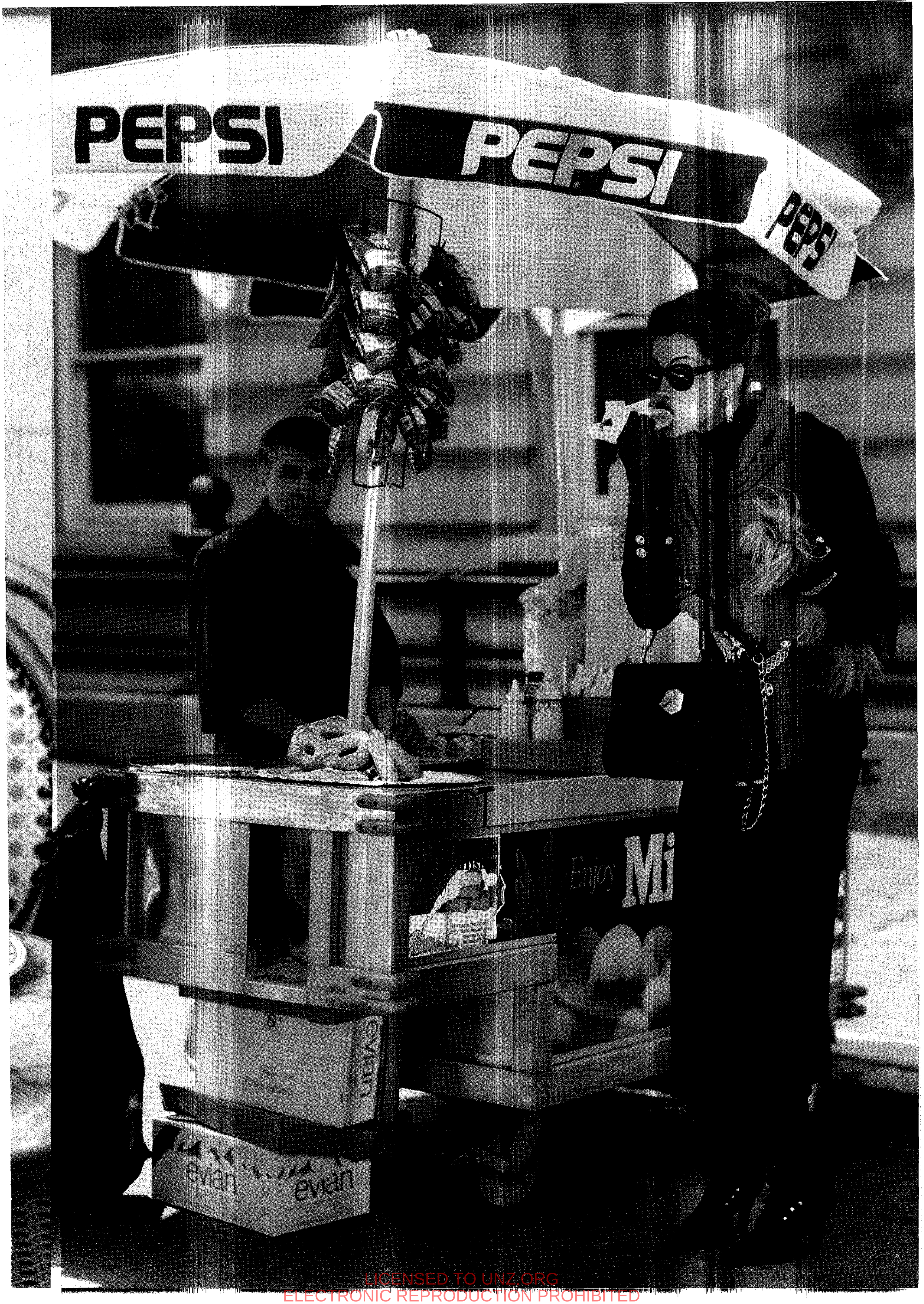
Wool dress by Oscar de la Renta, $1,200 at Saks; wool beret by Frank Olive for Oscar de la Renta, $135 at Lord & Taylor; gold-plated-enamel earrings by Ann and Catherine Prevost, Ltd., $110 at Ann Crabtree (1310 Madison Avenue, near 93rd); vermeil-and-onyx bracelets by Mark Spirito, $580 each to order at Bergdorf's; chiffon scarf by Iro, $98 at Barneys; gloves by the Portolano Group; shoes by Sarah Mettler for Oscar de la Renta, $210 to order (212-486-2373).



From the Calvin Klein Collection: wool jacket, $750, and vest, $315, at Bergdorf's and Bloomingdale's (vest only); and sweater, $155 at Bergdorf's, Bloomingdale's, Lord & Taylor; wool skirt, $300 at Barneys and Bloomingdale's; beret, $80 at Bergdorf's. *Faux*-pearl earrings, $113, and *faux*-pearl-and-hematite choker and necklace, $245 each, by Leslie Block, in Fragments at Henri Bendel; 18K-gold cuff by Elizabeth Locke, $6,500 at Peipers + Kojen (1023 Lexington Avenue, near 74th); boots by Ombeline.

This page: wool-jersey jumpsuit and wool-and-satin jacket by Geoffrey Beene, $3,830 at Saks; pink-diamond earrings at Christopher Walling (608 Fifth Avenue, near 49th). On dog: wool sweater, $65, and leash-and-collar set, $100, at Karen's for People + Pets (1220 Lexington Avenue, near 83rd). Photographed at the Stanhope Hotel, 995 Fifth Avenue.

By Donna Karan: cashmere
jacket, $2,595 to order, and
bodysuit, $585, and wool-je
skirt, $380, at Saks; wool-ar
cashmere shawl, $855, leath
and-gold-plate belt, $315, a
suede boots, about $335, at
Barneys and Bergdorf's. Gol
plate-and-crystal earrings by
Roxanne Assoulin, $140 at
Bloomingdale's; leather-and
gold-vermeil bag by Barry
Kieselstein-Cord, $1,925 at
Bergdorf's; gloves by Barry
Kieselstein-Cord for the
Portolano Group; sunglasses
Christian Roth for Optical Af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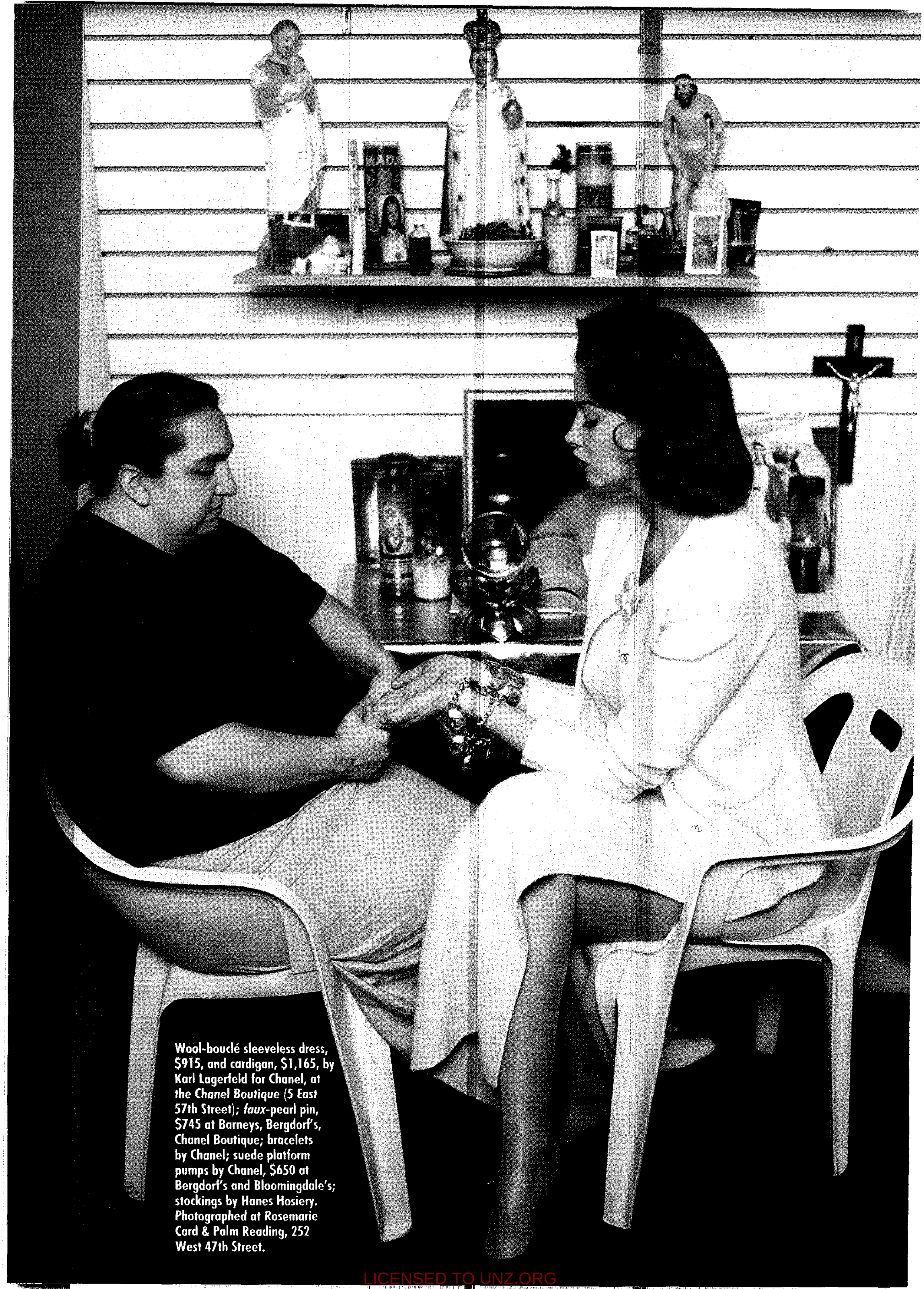
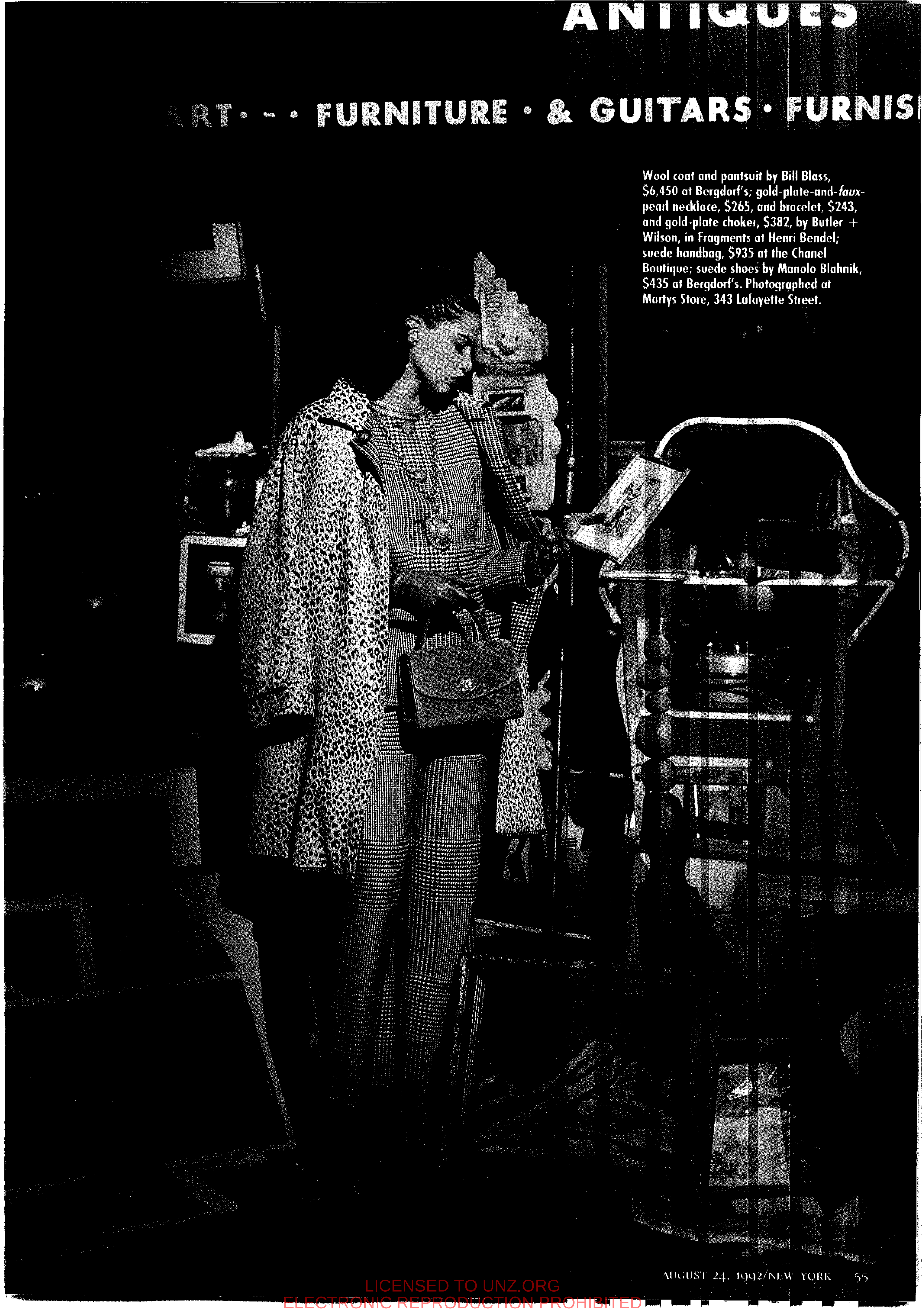
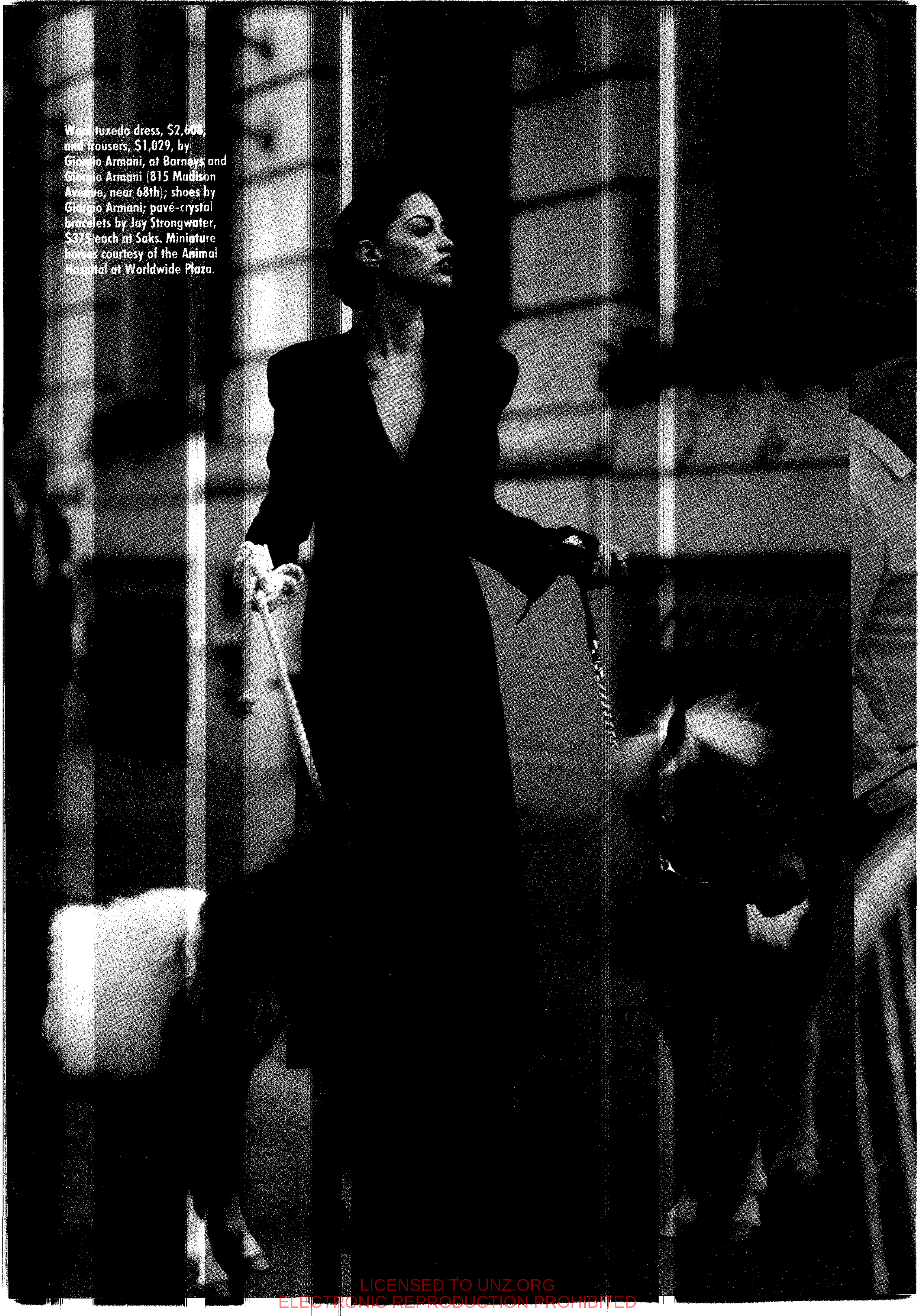


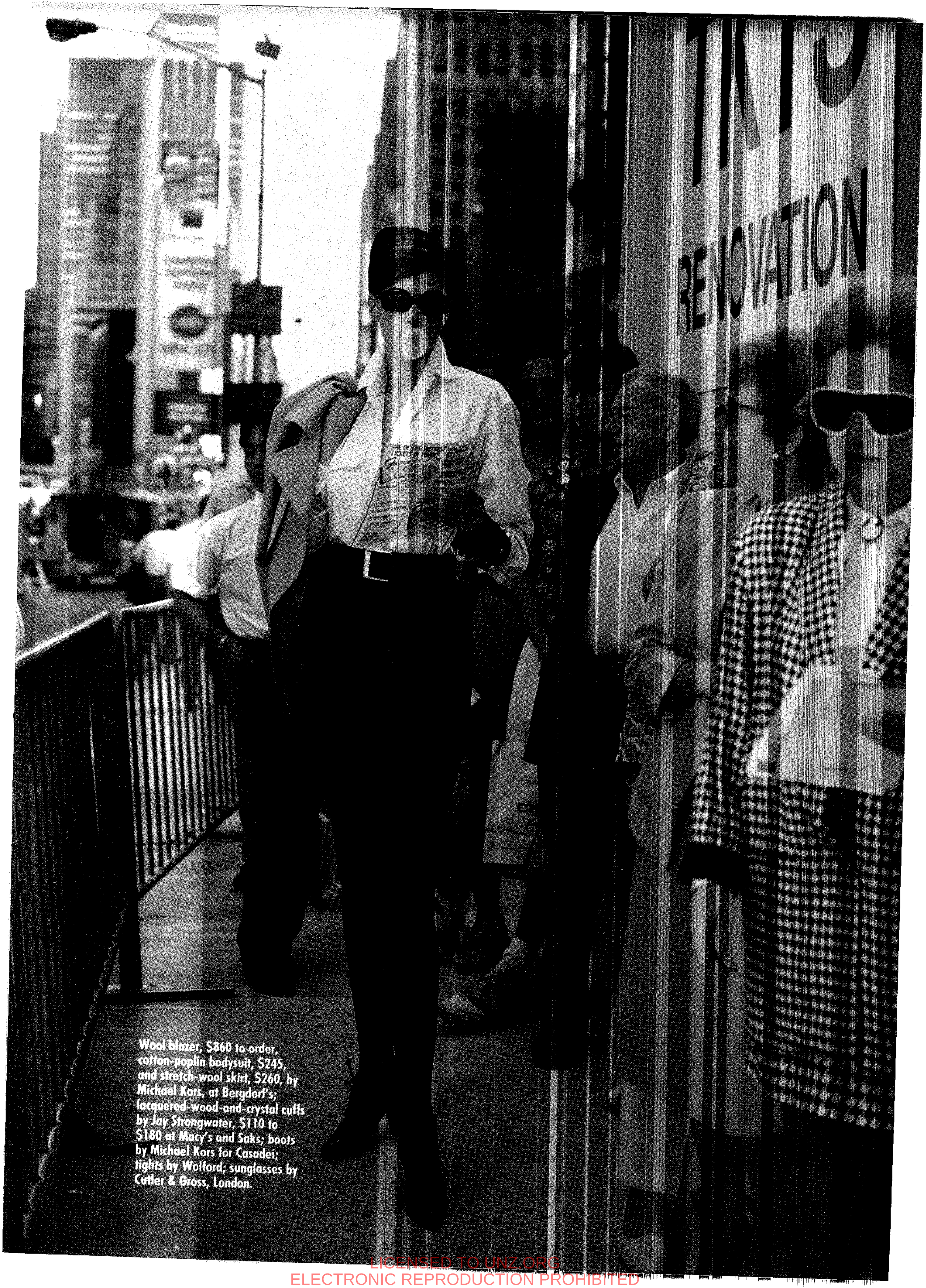
Wool-bouclé sleeveless dress, $915, and cardigan, $1,165, by Karl Lagerfeld for Chanel, at *the Chanel Boutique (5 East* 57th Street); *faux*-pearl pin, $745 at Barneys, Bergdorf's, Chanel Boutique; bracelets by Chanel; suede platform pumps by Chanel, $650 at Bergdorf's and Bloomingdale's; stockings by Hanes Hosiery. Photographed at Rosemarie Card & Palm Reading, 252 West 47th Street.


ANTIQUES
ART• - • FURNITURE • & GUITARS • FURNIS

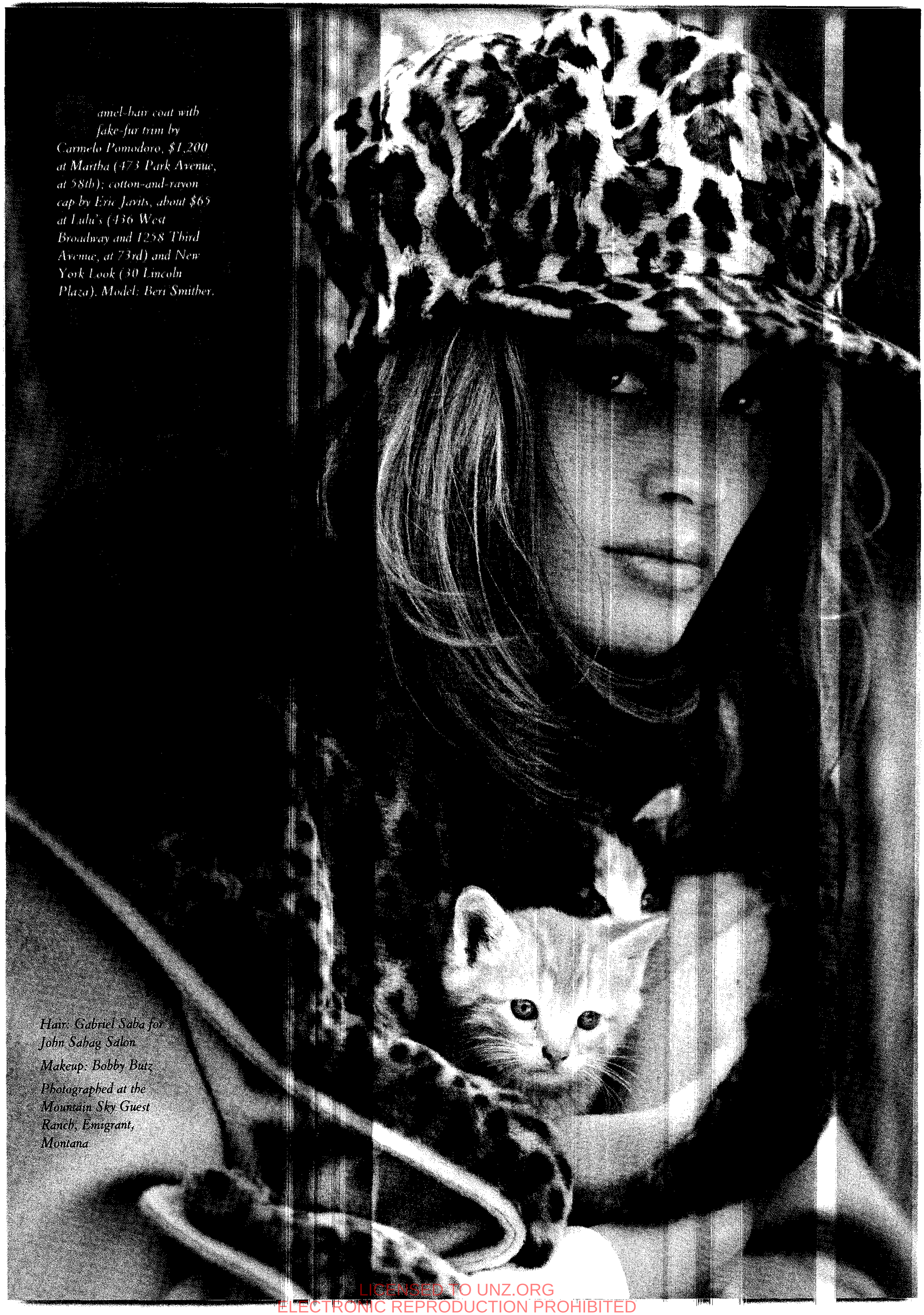
Wool coat and pantsuit by Bill Blass, $6,450 at Bergdorf's; gold-plate-and-*faux*-pearl necklace, $265, and bracelet, $243, and gold-plate choker, $382, by Butler + Wilson, in Fragments at Henri Bendel; suede handbag, $935 at the Chanel Boutique; suede shoes by Manolo Blahnik, $435 at Bergdorf's. Photographed at Martys Store, 343 Lafayette Street.



Wool tuxedo dress, $2,608, and trousers, $1,029, by Giorgio Armani, at Barneys and Giorgio Armani (815 Madison Avenue, near 68th); shoes by Giorgio Armani; pavé-crystal bracelets by Jay Strongwater, $375 each at Saks. Miniature horses courtesy of the Animal Hospital at Worldwide Plaza.



Wool blazer, $860 to order, cotton-poplin bodysuit, $245, and stretch-wool skirt, $260, by Michael Kors, at Bergdorf's; lacquered-wood-and-crystal cuffs by Jay Strongwater, $110 to $180 at Macy's and Saks; boots by Michael Kors for Casadei; tights by Wolford; sunglasses by Cutler & Gross, London.



Camel-hair coat with fake-fur trim by Carmelo Pomodoro, $1,200 at Martha (473 Park Avenue, at 58th); cotton-and-rayon cap by Eric Javits, about $65 at Lulu's (436 West Broadway and 1258 Third Avenue, at 73rd) and New York Look (30 Lincoln Plaza). Model: Beri Smither.

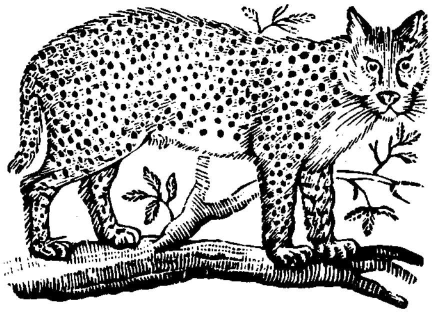
Hair: Gabriel Saba for John Sahag Salon

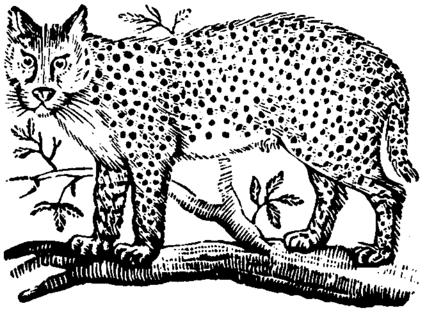
Makeup: Bobby Butz

Photographed at the Mountain Sky Guest Ranch, Emigrant, Montana

FASHION

CAT CALLS

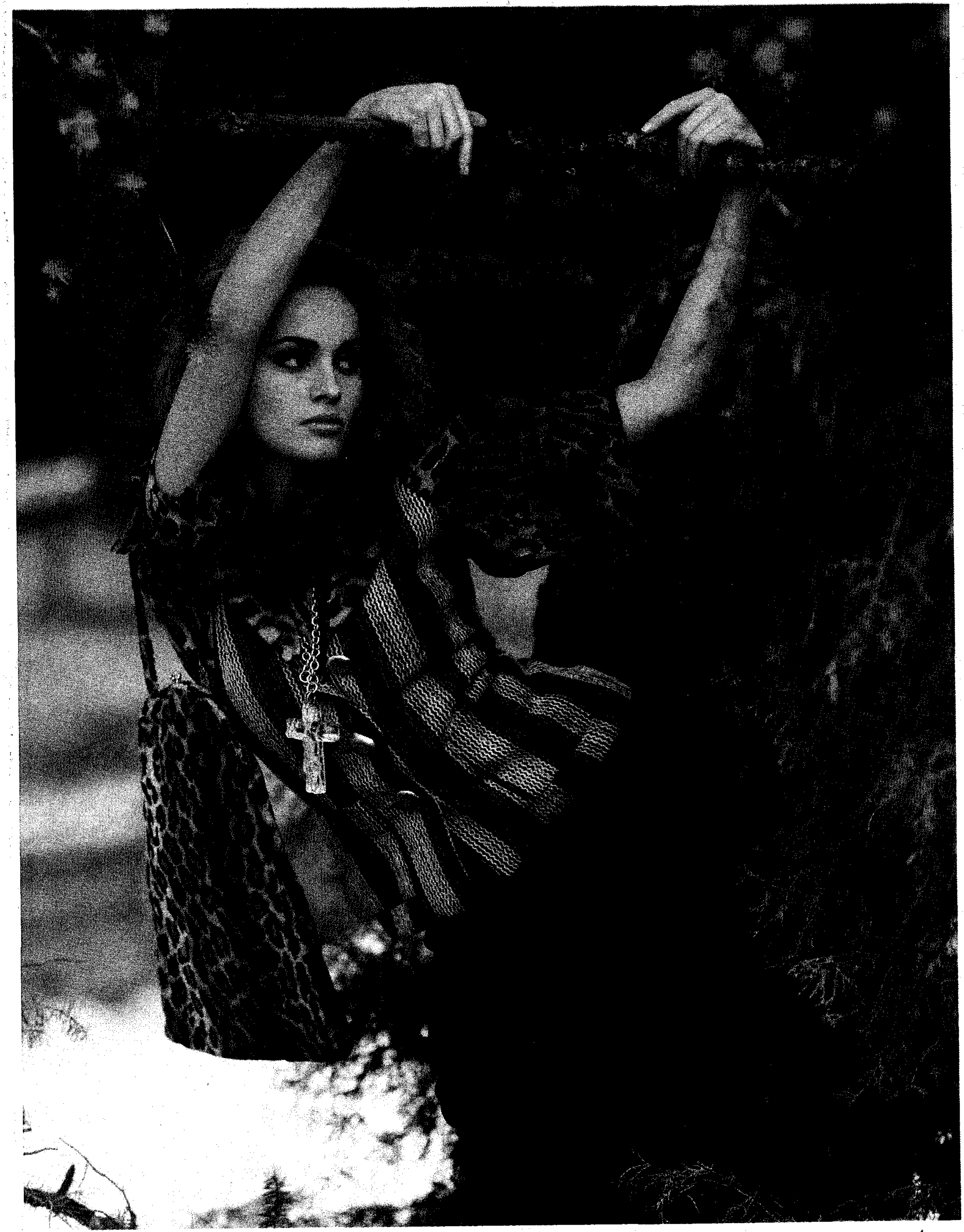




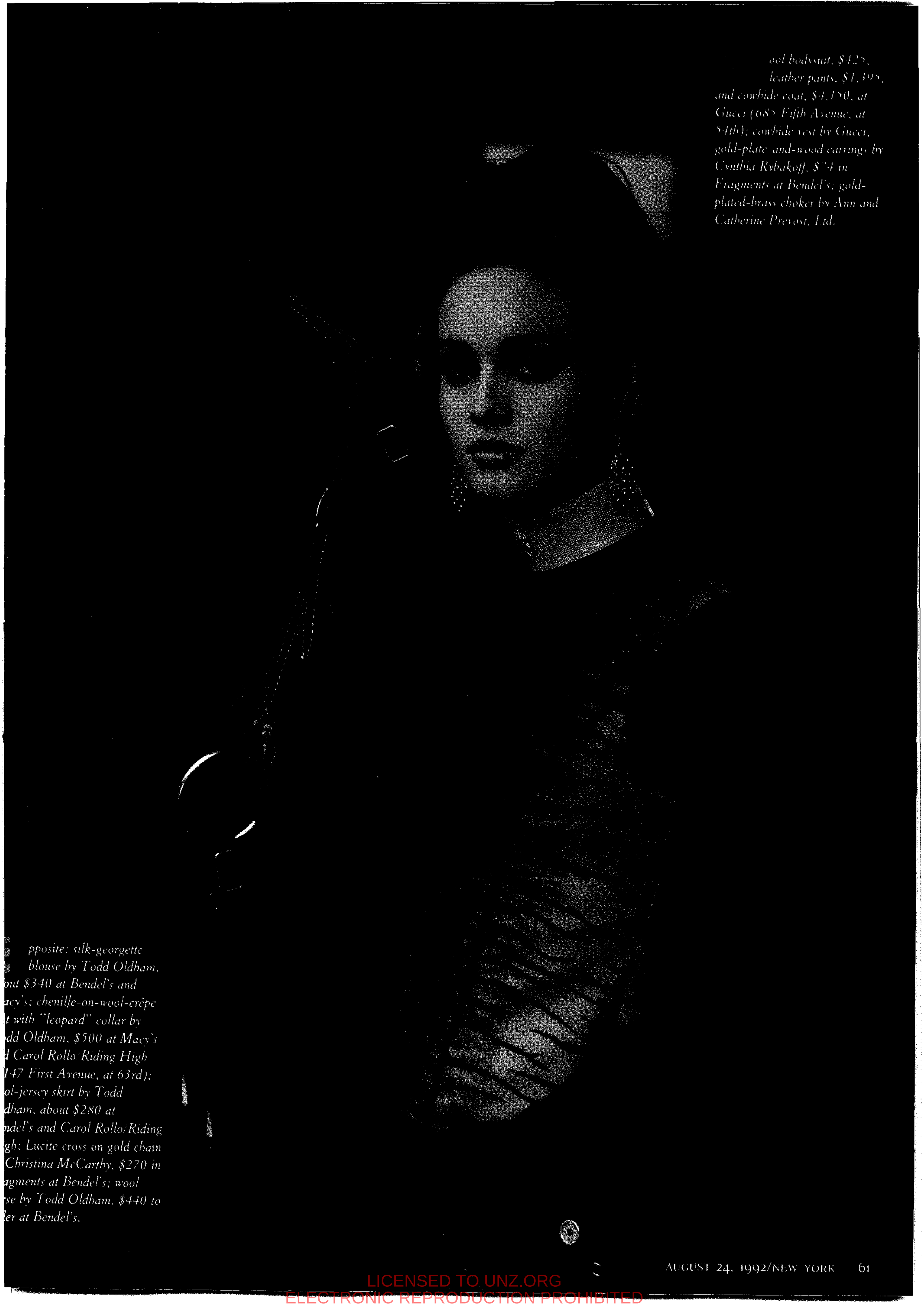
PHOTOGRAPHED BY
CHUCK BAKER

If the contents of your closet are looking tame, don't despair: Nicole Miller brings out the animal in you with her clingy cotton dress. Perry Ellis is also in the spotlight, and Todd Oldham lets the cat out of the bag. Where the wild things are.

Todd Oldham comes down with a touch of jungle fever — a

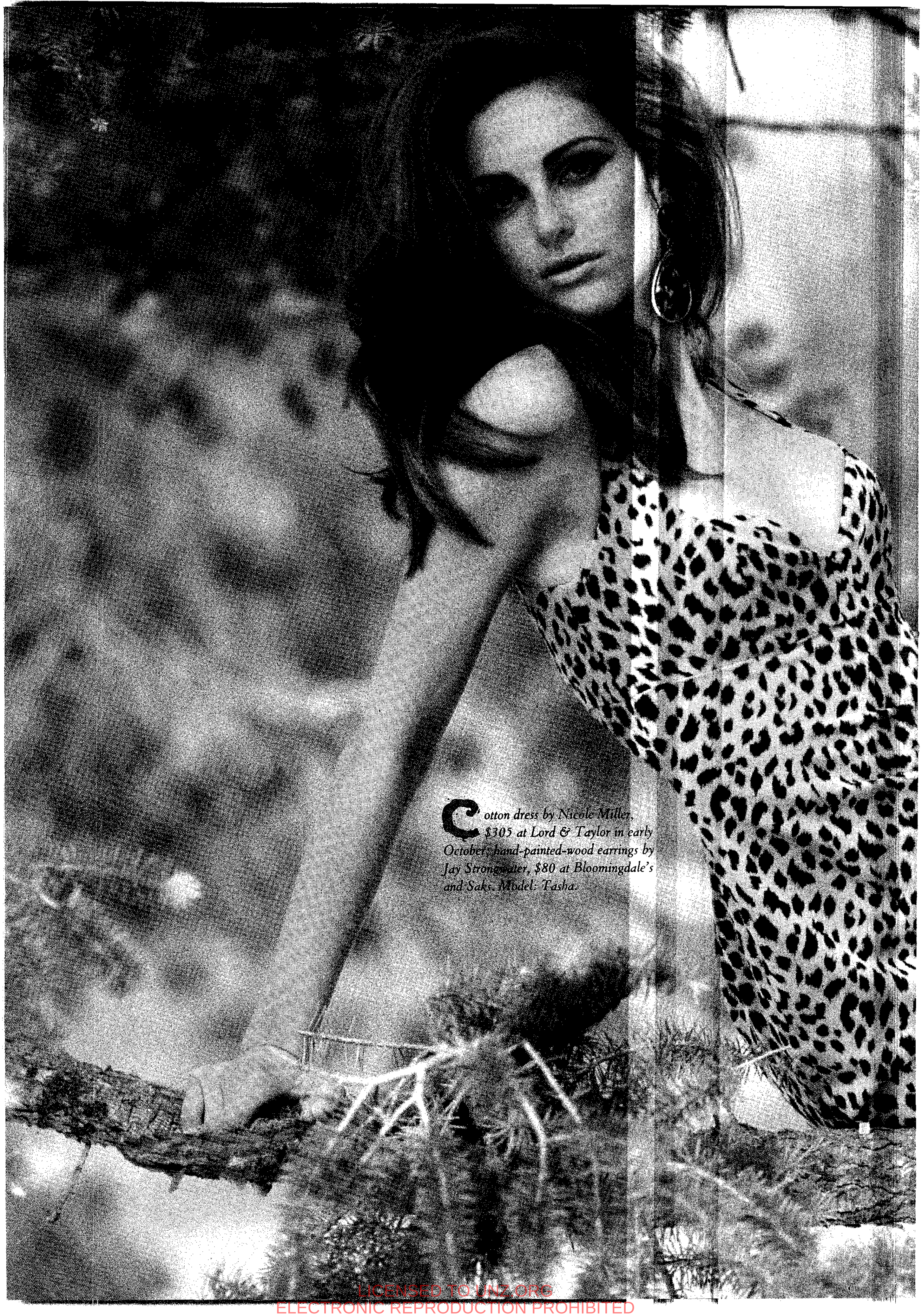


matching bag and blouse. Let Gucci put a tiger in your tank.

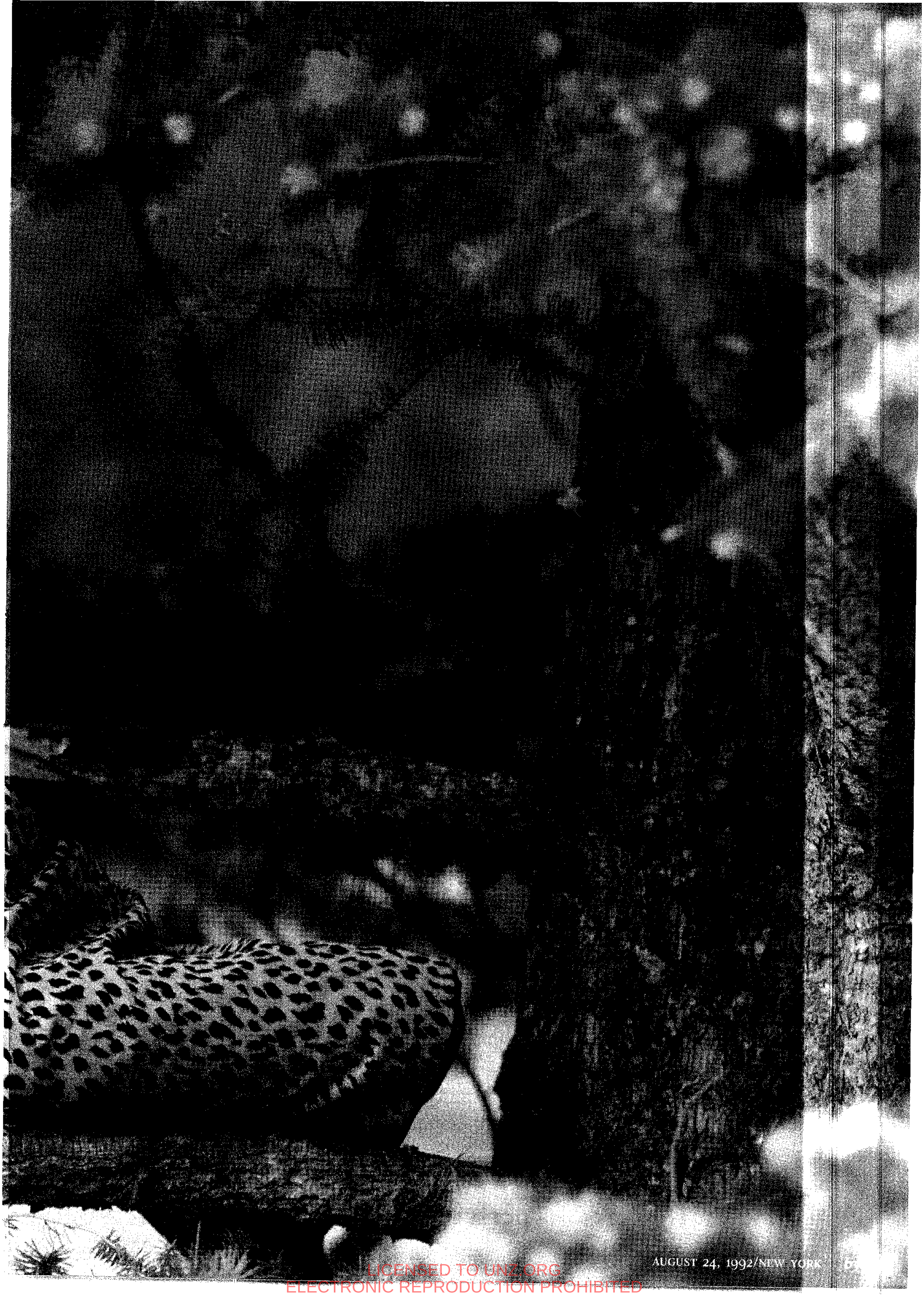


ool bodysuit, $425, leather pants, $1,395, and cowhide coat, $4,150, at Gucci (685 Fifth Avenue, at 54th); cowhide vest by Gucci; gold-plate-and-wood earrings by Cynthia Rybakoff, $74 in Fragments at Bendel's; gold-plated-brass choker by Ann and Catherine Prevost, Ltd.

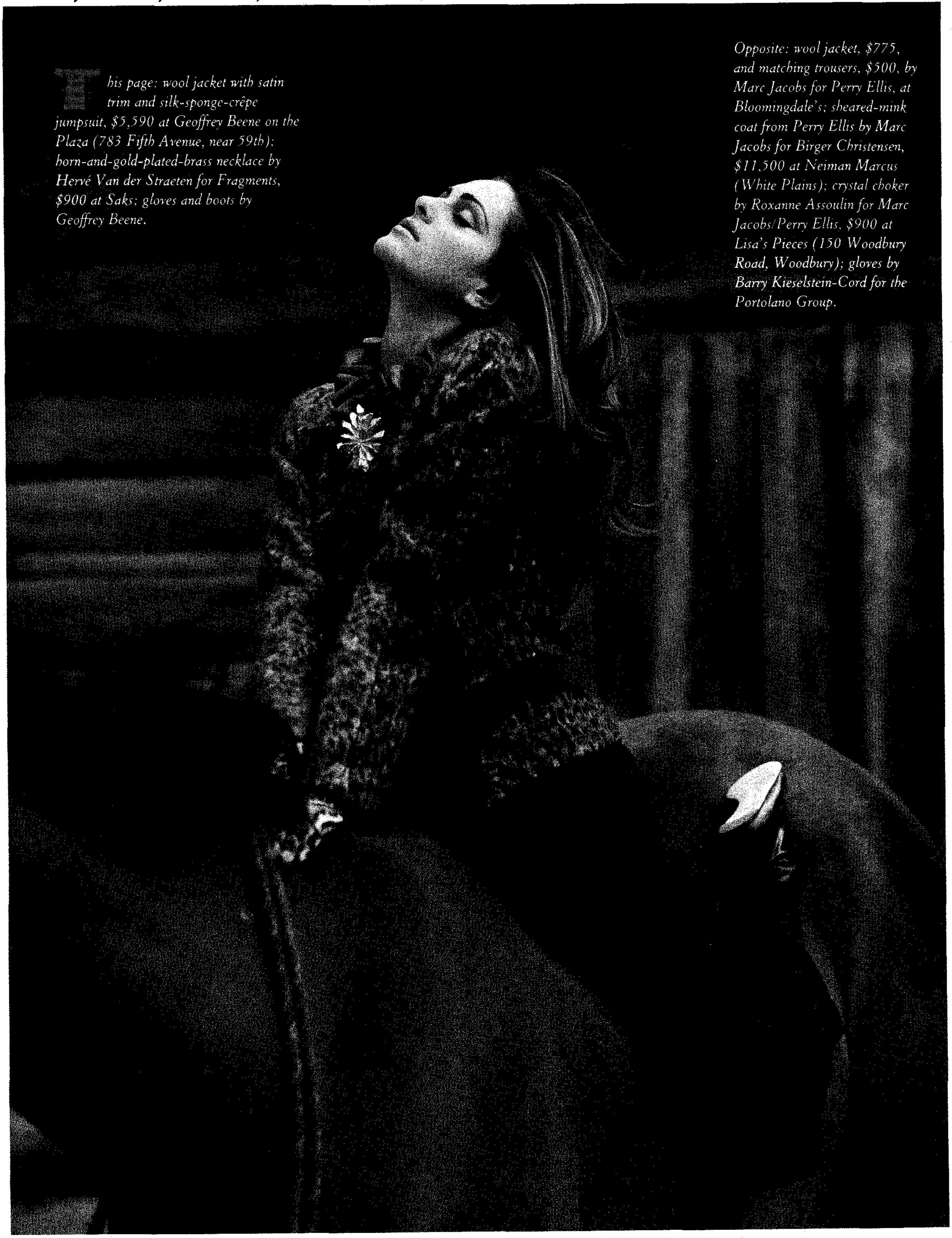
pposite: silk-georgette blouse by Todd Oldham,
out $340 at Bendel's and
acy's; chenille-on-wool-crêpe
t with "leopard" collar by
dd Oldham, $500 at Macy's
d Carol Rollo/Riding High
147 First Avenue, at 63rd);
ol-jersey skirt by Todd
dham, about $280 at
ndel's and Carol Rollo/Riding
gh; Lucite cross on gold chain
Christina McCarthy, $270 in
agments at Bendel's; wool
se by Todd Oldham, $440 to
ler at Bendel's.



Cotton dress by Nicole Miller, $305 at Lord & Taylor in early October; hand-painted-wood earrings by Jay Strongwater, $80 at Bloomingdale's and Saks. Model: Tasha.

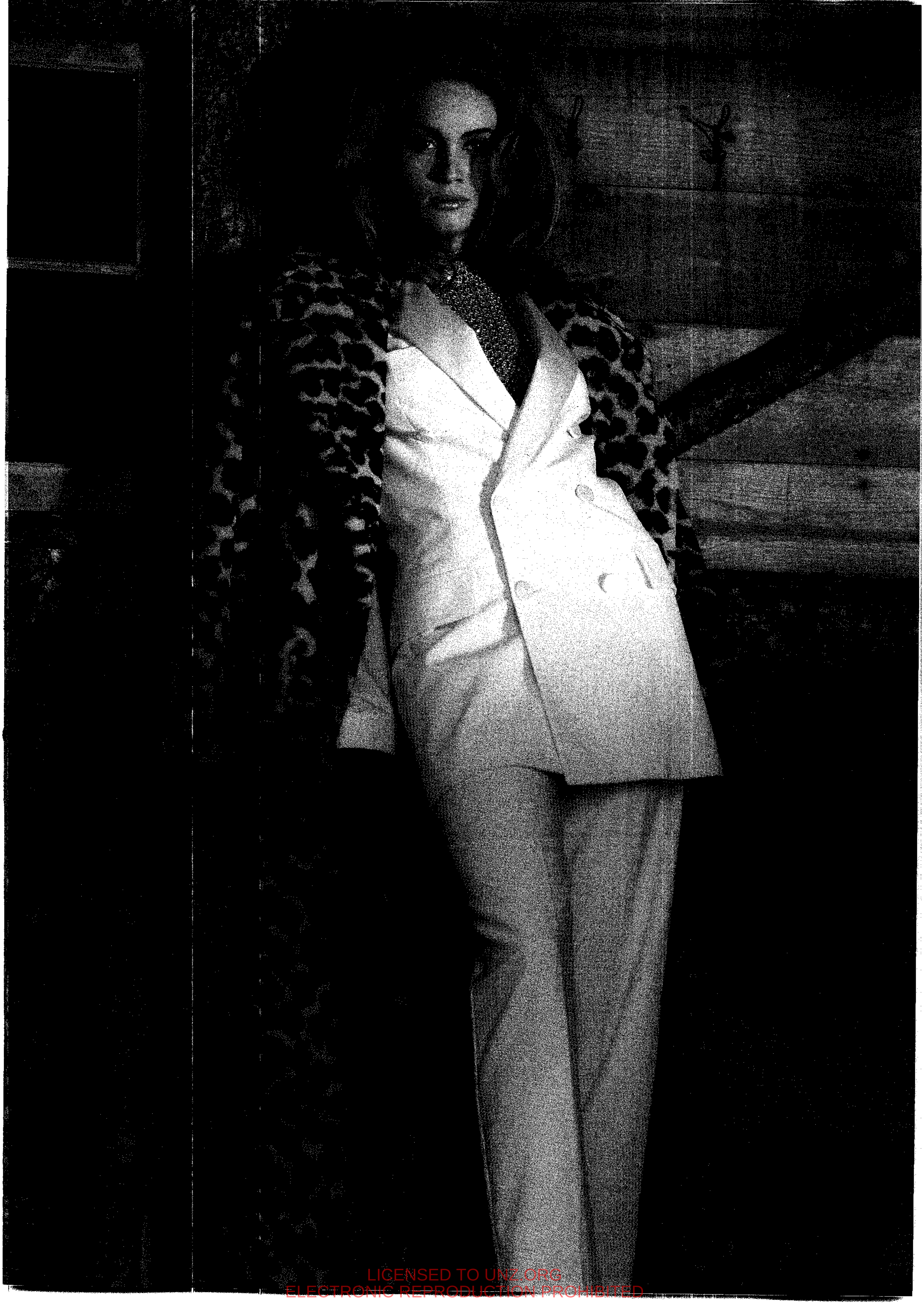


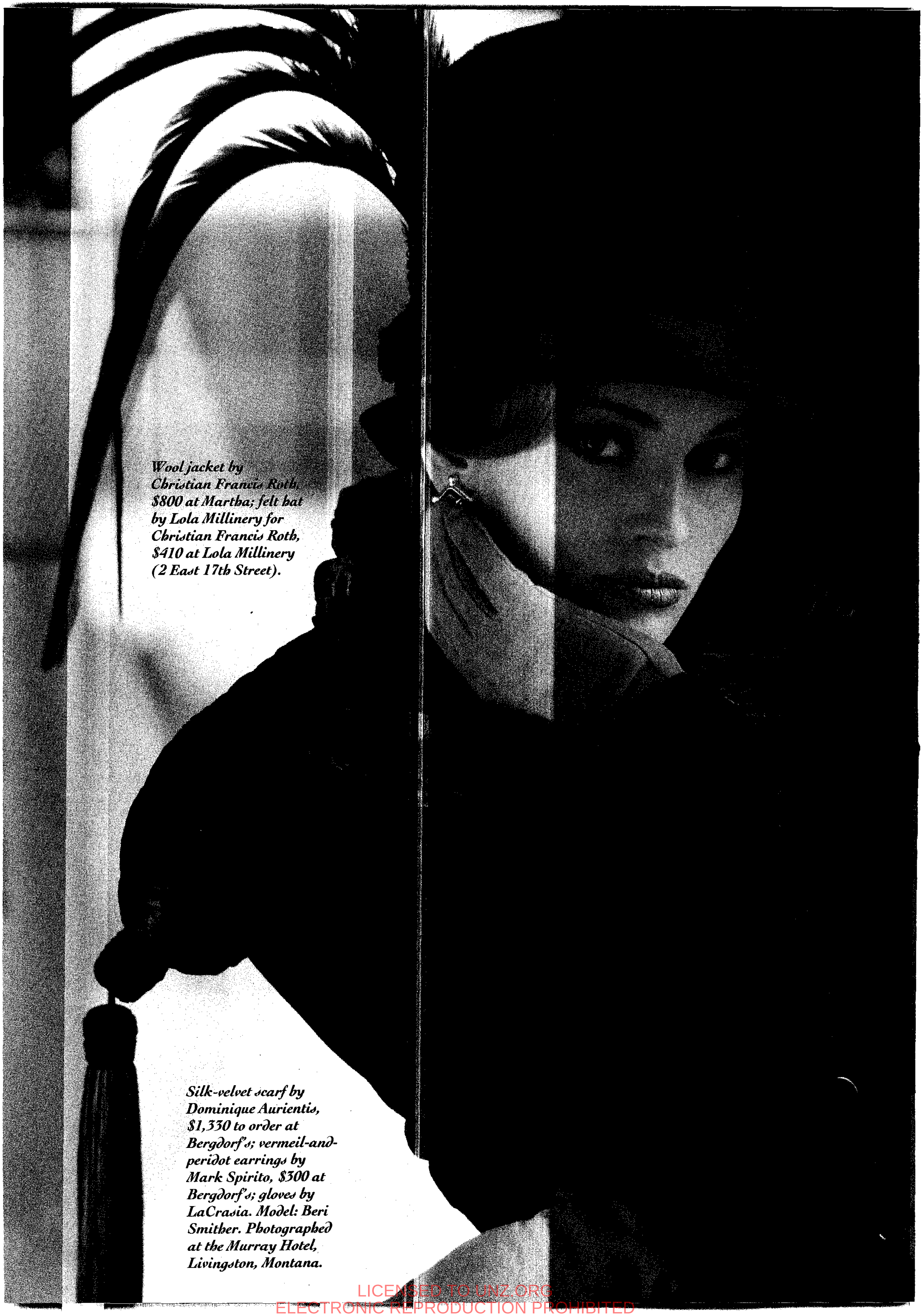
Why not join a jacket and jumpsuit? Or suit yourself with a jacket and trousers — perfect for those long white nights.



This page: wool jacket with satin trim and silk-sponge-crêpe jumpsuit, $5,590 at Geoffrey Beene on the Plaza (783 Fifth Avenue, near 59th); horn-and-gold-plated-brass necklace by Hervé Van der Straeten for Fragments, $900 at Saks; gloves and boots by Geoffrey Beene.

Opposite: wool jacket, $775, and matching trousers, $500, by Marc Jacobs for Perry Ellis, at Bloomingdale's; sheared-mink coat from Perry Ellis by Marc Jacobs for Birger Christensen, $11,500 at Neiman Marcus (White Plains); crystal choker by Roxanne Assoulin for Marc Jacobs/Perry Ellis, $900 at Lisa's Pieces (150 Woodbury Road, Woodbury); gloves by Barry Kieselstein-Cord for the Portolano Group.





Wool jacket by Christian Francis Roth, $800 at Martha; felt hat by Lola Millinery for Christian Francis Roth, $410 at Lola Millinery (2 East 17th Street).

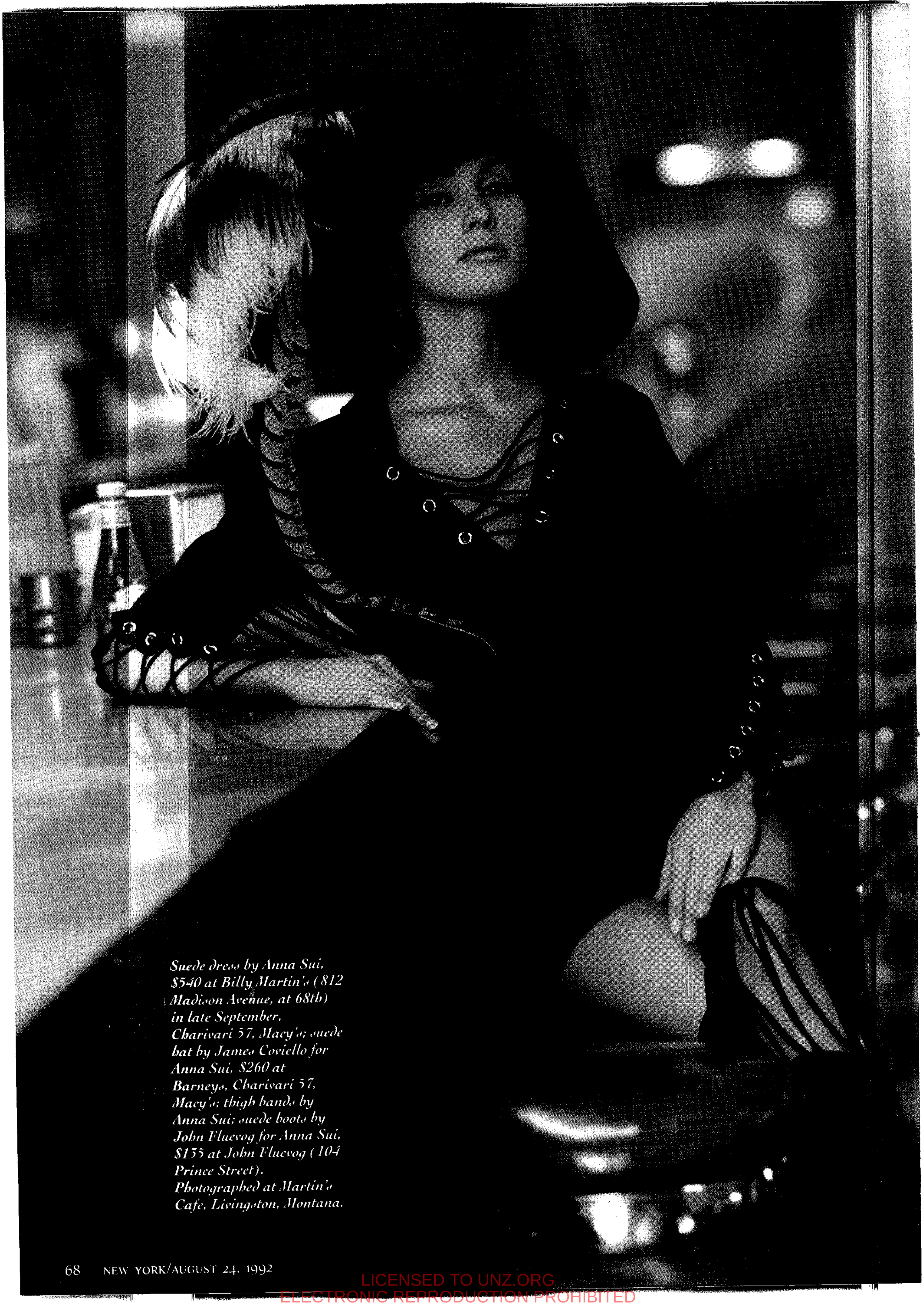
Silk-velvet scarf by Dominique Aurientis, $1,330 to order at Bergdorf's; vermeil-and-peridot earrings by Mark Spirito, $300 at Bergdorf's; gloves by LaCrasia. Model: Beri Smither. Photographed at the Murray Hotel, Livingston, Montana.

HAT STUFF

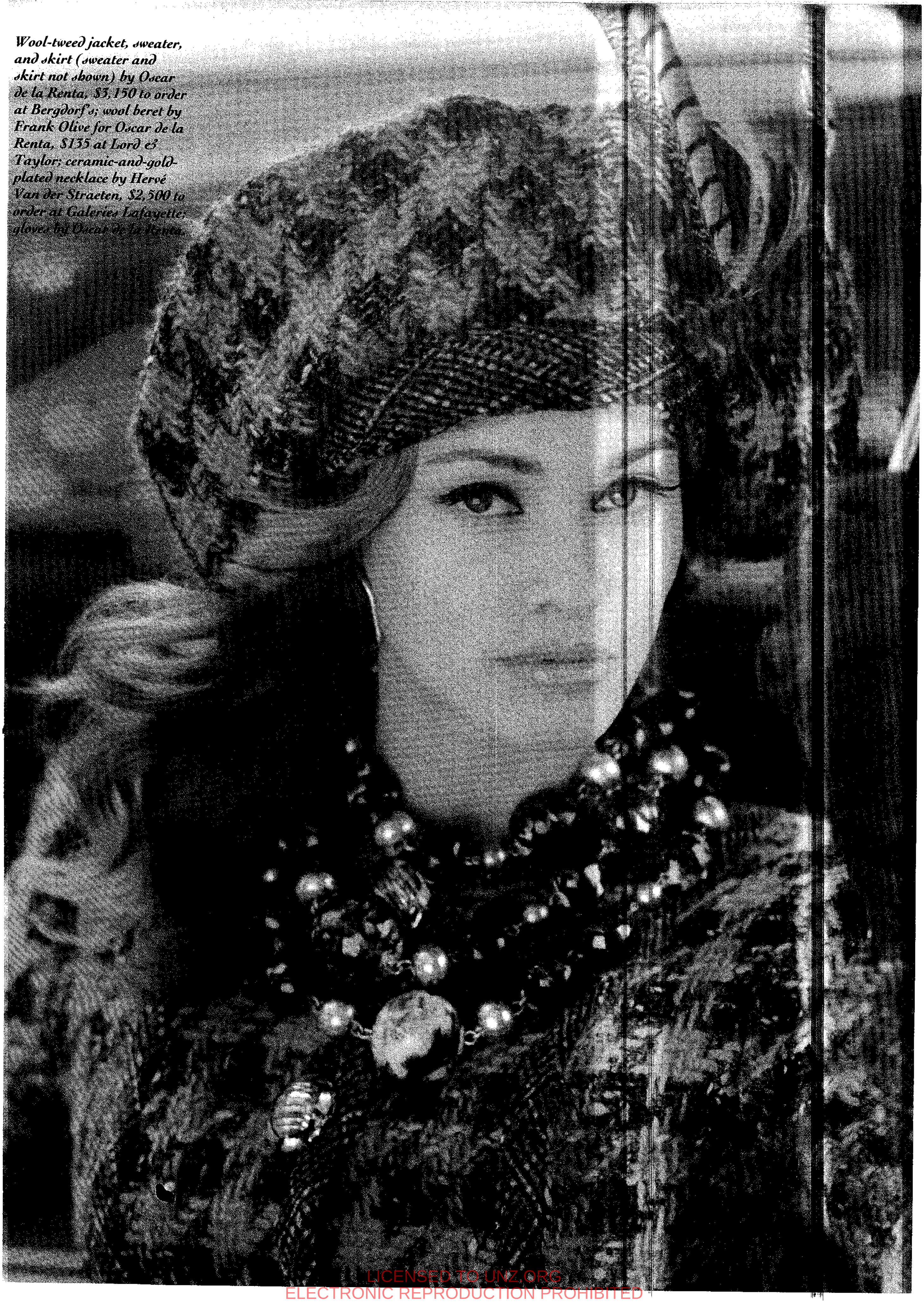
From the frivolous to the fabulous, this is the year of the hat—witty, somewhat wacky, but always fun. James Coviello strikes a Nordic note, Frank Olive braves a new beret. And Lola has a feather in her cap. Hats off!

PHOTOGRAPHED BY

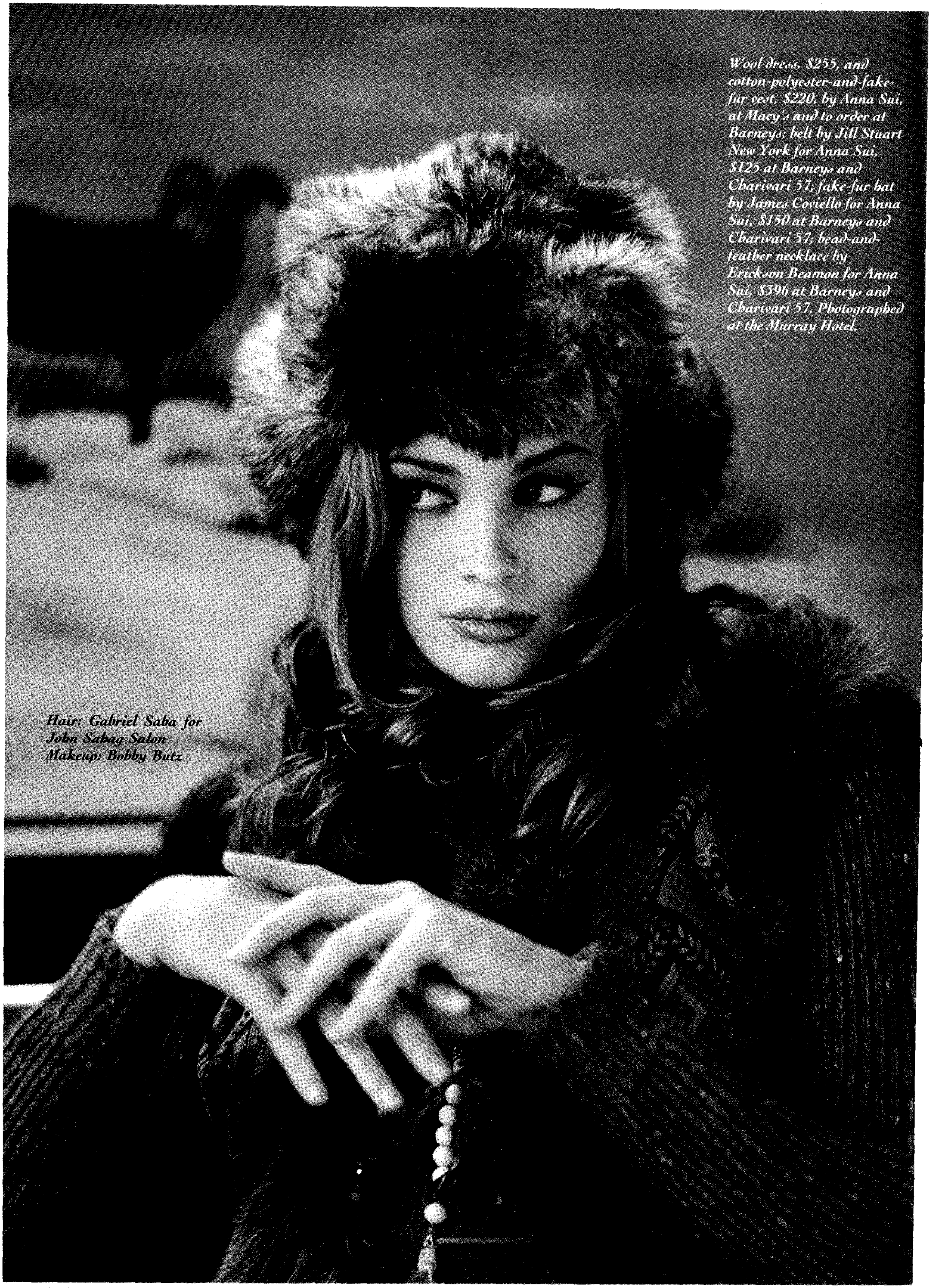
CHUCK BAKER



Suede dress by Anna Sui, $540 at Billy Martin's (812 Madison Avenue, at 68th) in late September, Charivari 57, Macy's; suede hat by James Coviello for Anna Sui, $260 at Barneys, Charivari 57, Macy's; thigh bands by Anna Sui; suede boots by John Fluevog for Anna Sui, $135 at John Fluevog (104 Prince Street). Photographed at Martin's Cafe, Livingston, Montana.



Wool-tweed jacket, sweater, and skirt (sweater and skirt not shown) by Oscar de la Renta, $3,150 to order at Bergdorf's; wool beret by Frank Olive for Oscar de la Renta, $135 at Lord & Taylor; ceramic-and-gold-plated necklace by Hervé Van der Straeten, $2,500 to order at Galeries Lafayette; gloves by Oscar de la Renta.



Wool dress, $255, and cotton-polyester-and-fake-fur vest, $220, by Anna Sui, at Macy's and to order at Barneys; belt by Jill Stuart New York for Anna Sui, $125 at Barneys and Charivari 57; fake-fur hat by James Coviello for Anna Sui, $150 at Barneys and Charivari 57; bead-and-feather necklace by Erickson Beamon for Anna Sui, $396 at Barneys and Charivari 57. Photographed at the Murray Hotel.

Hair: Gabriel Saba for John Sahag Salon
Makeup: Bobby Butz

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Tom-
What are you? Nuts? Their lawyers will be all over us like a cheap suit!
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Jim:
These 0-60 times aren't for the new model, but it looks like the '93's will be just as quick.
M.

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MAG CYAN BLACK

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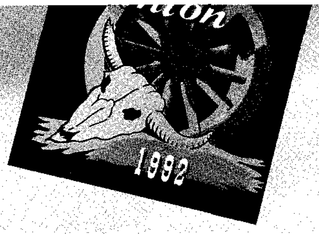
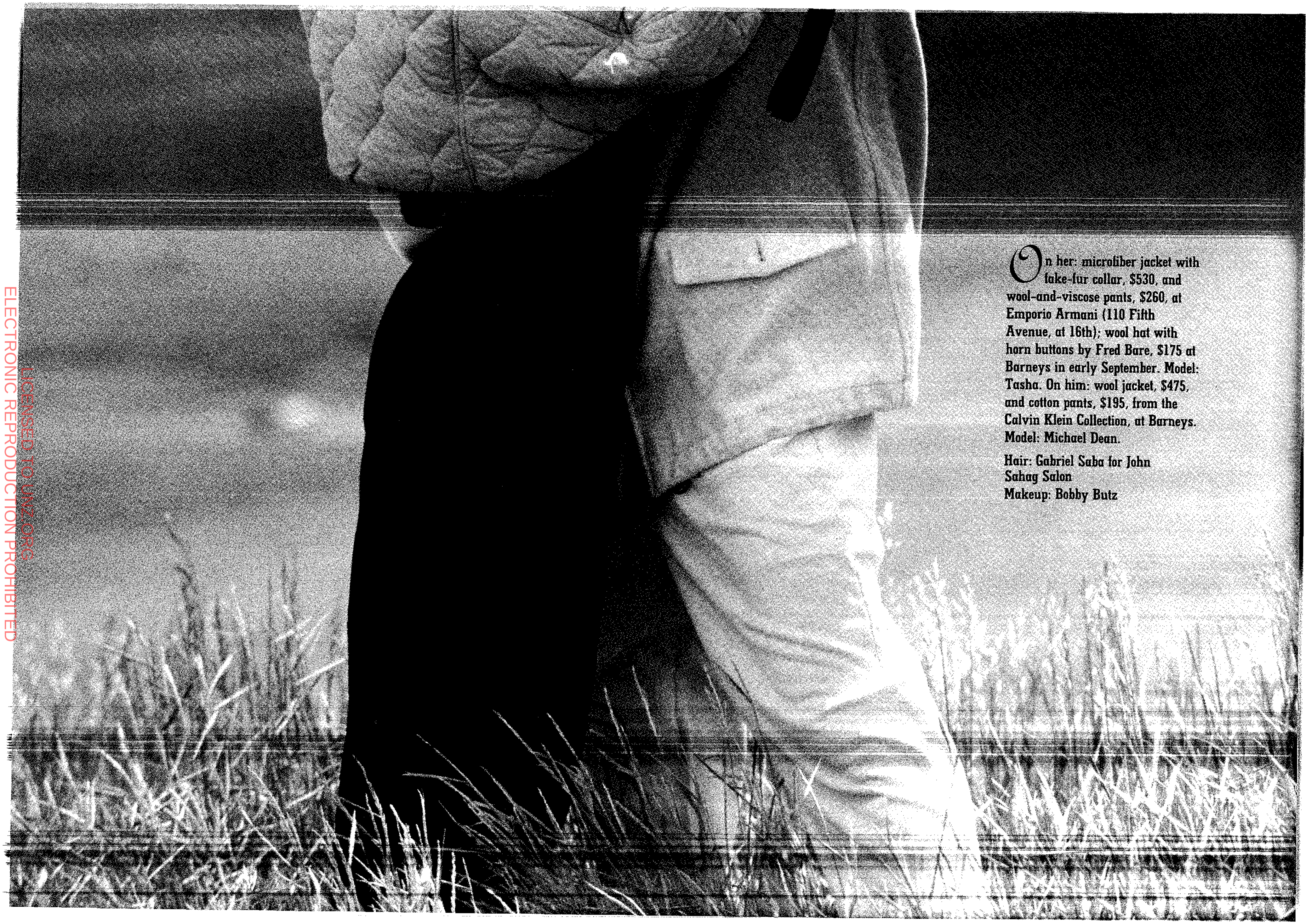
TRUE WEST



Fashion
MONTANA

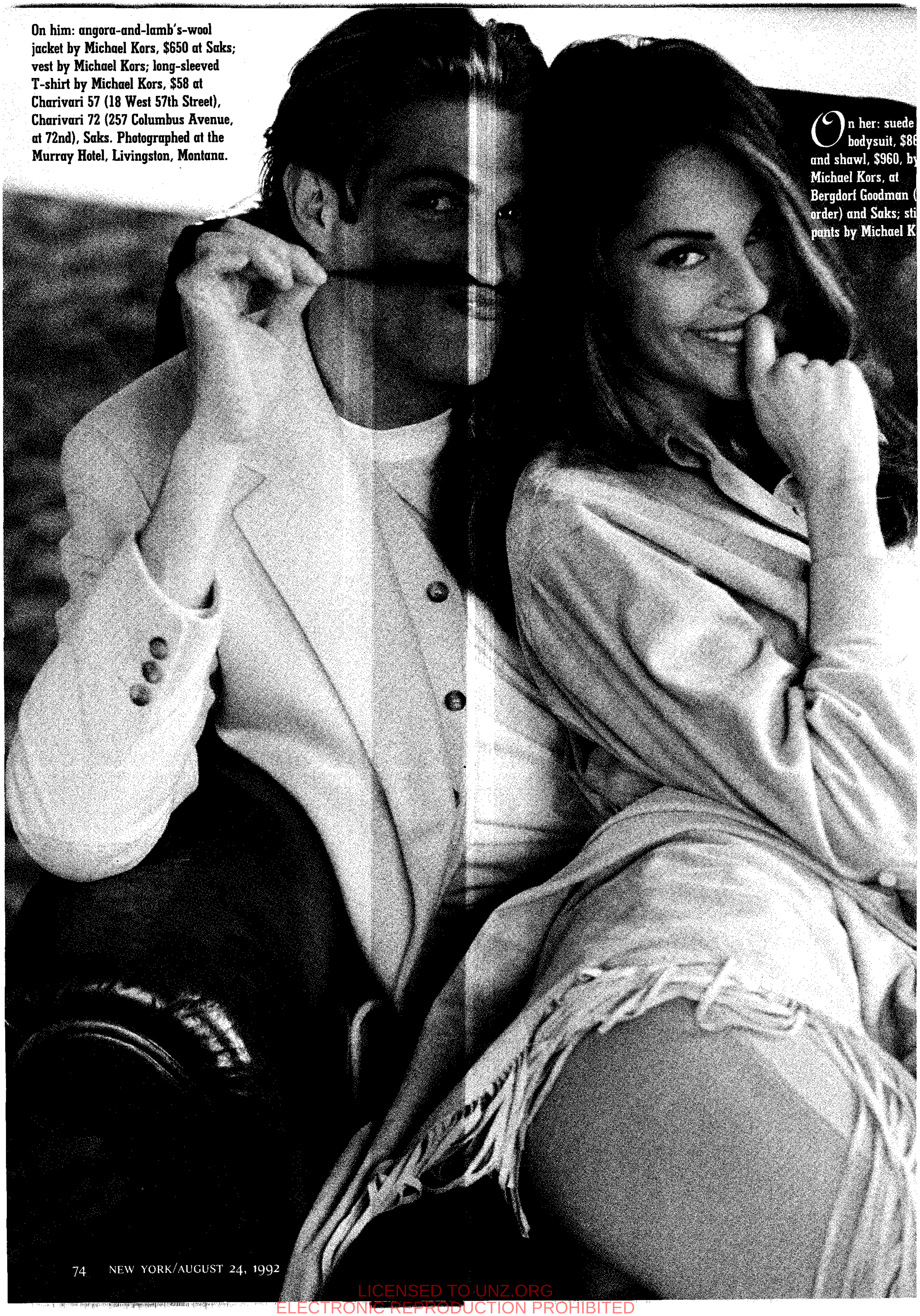
What is it about Montana? Maybe it's life on the range, the great outdoors. Or maybe it's the great indoors—curling up with a book by the fire. No matter what your pleasure, there's a style to suit: blanket skirts and lamb-suede shirts, cotton parkas and basic boots.

PHOTOGRAPHED BY CHUCK BAKER



On her: microfiber jacket with fake-fur collar, $530, and wool-and-viscose pants, $260, at Emporio Armani (110 Fifth Avenue, at 16th); wool hat with horn buttons by Fred Bare, $175 at Barneys in early September. Model: Tasha. On him: wool jacket, $475, and cotton pants, $195, from the Calvin Klein Collection, at Barneys. Model: Michael Dean.

Hair: Gabriel Saba for John Sahag Salon
Makeup: Bobby Butz



On him: angora-and-lamb's-wool jacket by Michael Kors, $650 at Saks; vest by Michael Kors; long-sleeved T-shirt by Michael Kors, $58 at Charivari 57 (18 West 57th Street), Charivari 72 (257 Columbus Avenue, at 72nd), Saks. Photographed at the Murray Hotel, Livingston, Montana.

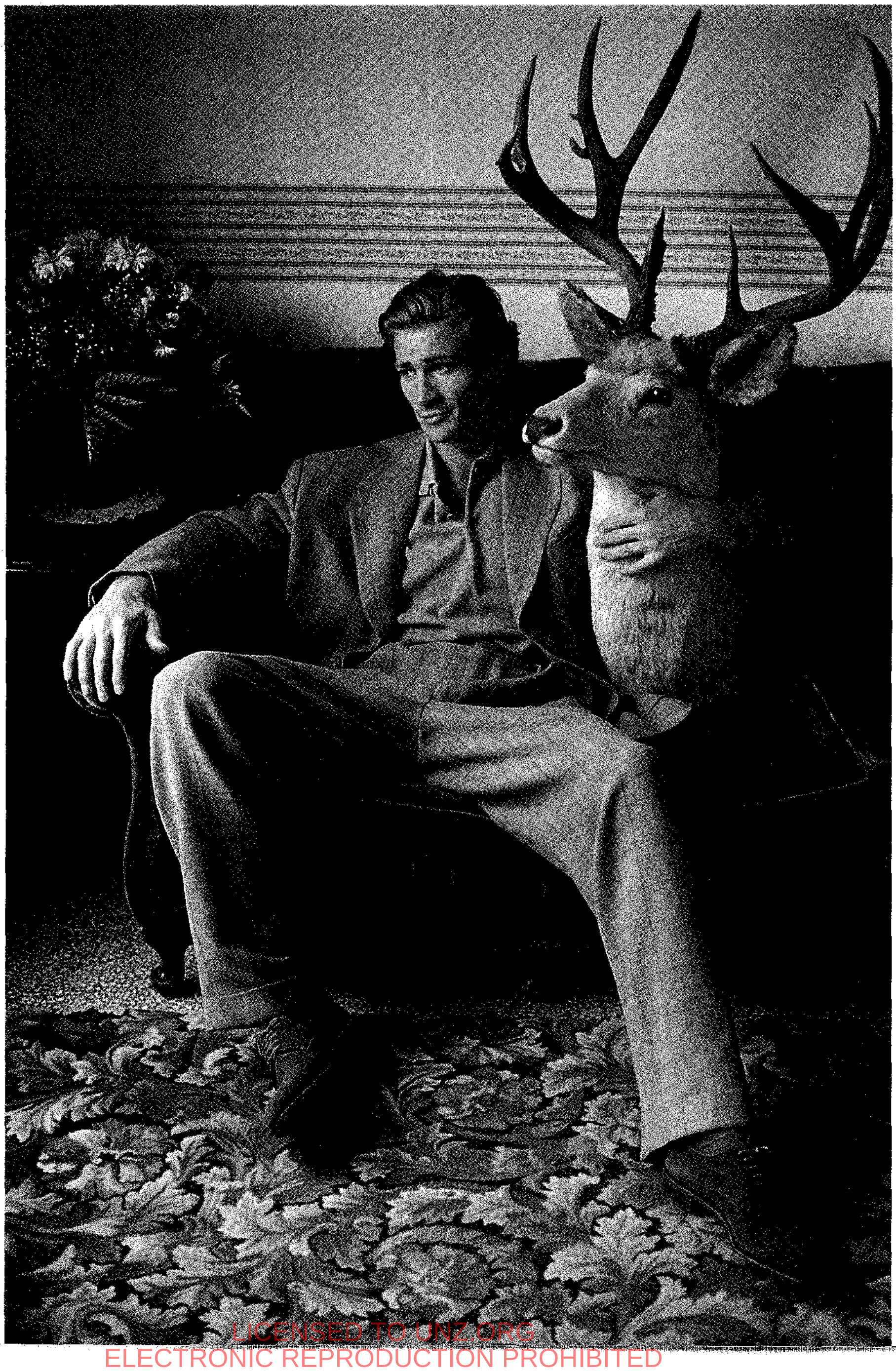
On her: suede
bodysuit, $88
and shawl, $960, b
Michael Kors, at
Bergdorf Goodman (
order) and Saks; sti
pants by Michael K

Fashion

TRUE WEST

RANCH DRESSING

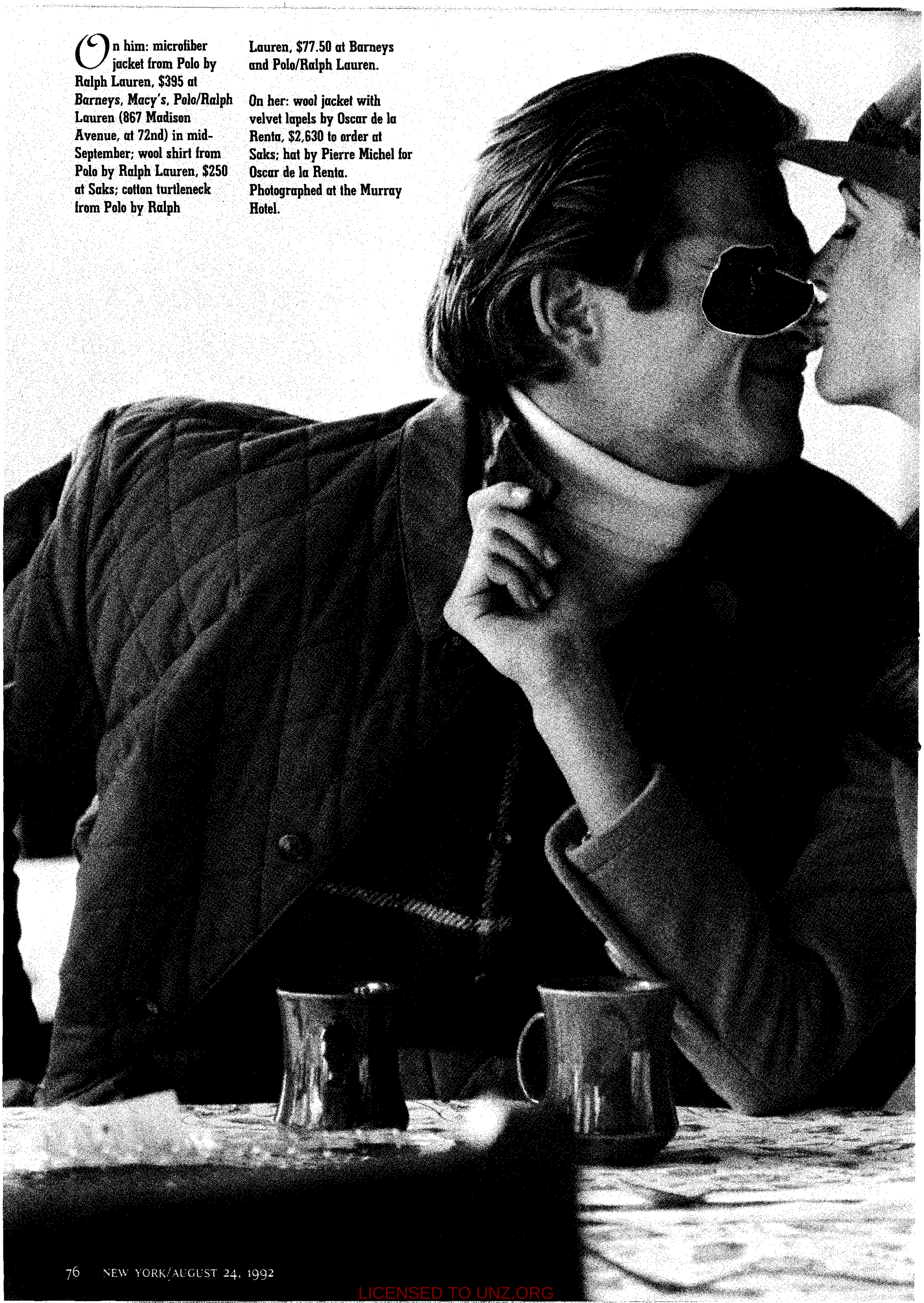
Michael Kors has it made in the suede with a bodysuit and shawl . . . the wild-and-woolly ways of Calvin Klein.

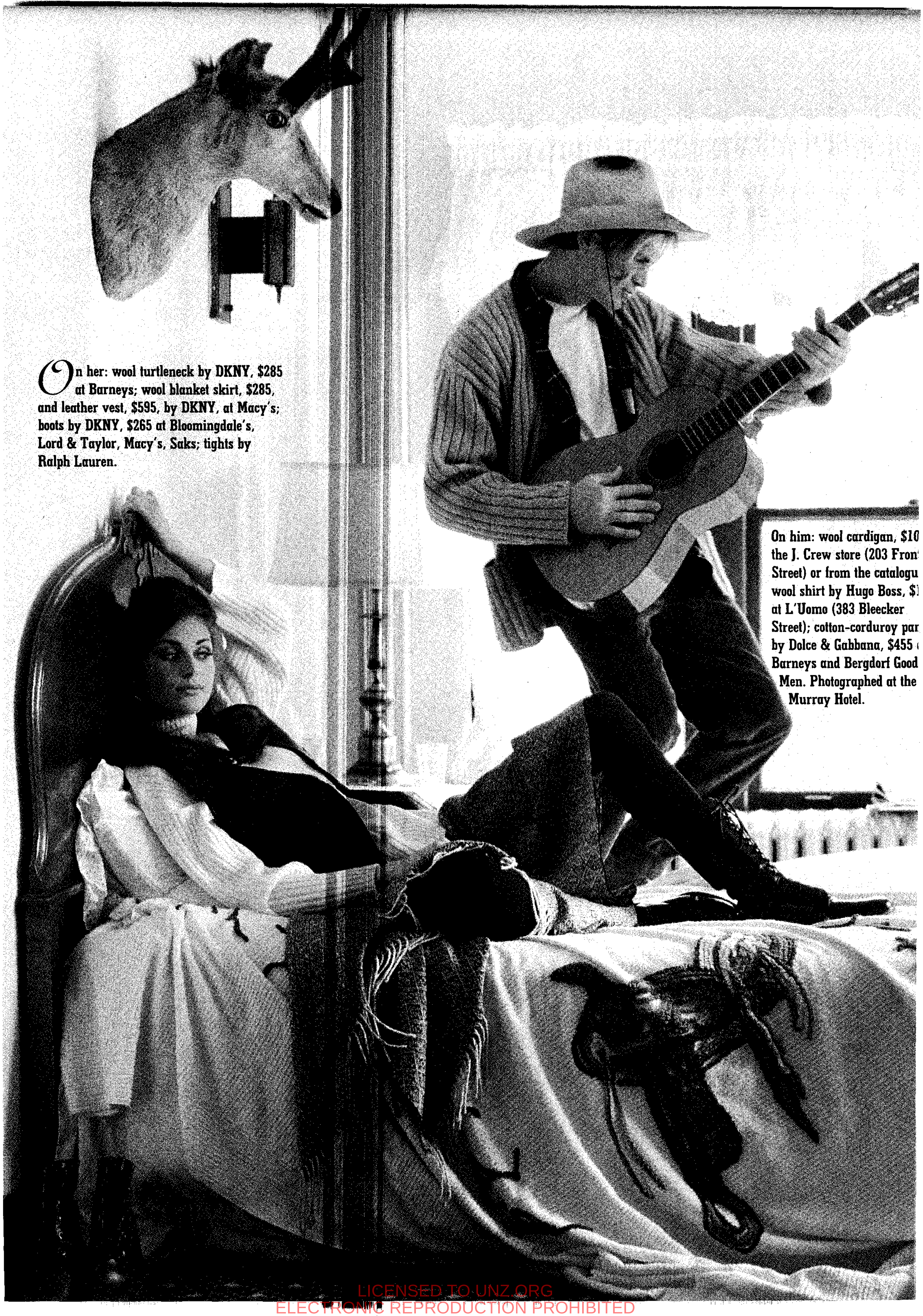


Wool jacket, $875, and merino-wool sweater, $225, from the Calvin Klein Collection, at Barneys in early September; trousers from the Calvin Klein Collection; suede shoes, $610 at J. M. Weston (42 East 57th Street). Photographed at the Murray Hotel.

On him: microfiber jacket from Polo by Ralph Lauren, $395 at Barneys, Macy's, Polo/Ralph Lauren (867 Madison Avenue, at 72nd) in mid-September; wool shirt from Polo by Ralph Lauren, $250 at Saks; cotton turtleneck from Polo by Ralph Lauren, $77.50 at Barneys and Polo/Ralph Lauren.

On her: wool jacket with velvet lapels by Oscar de la Renta, $2,630 to order at Saks; hat by Pierre Michel for Oscar de la Renta. Photographed at the Murray Hotel.





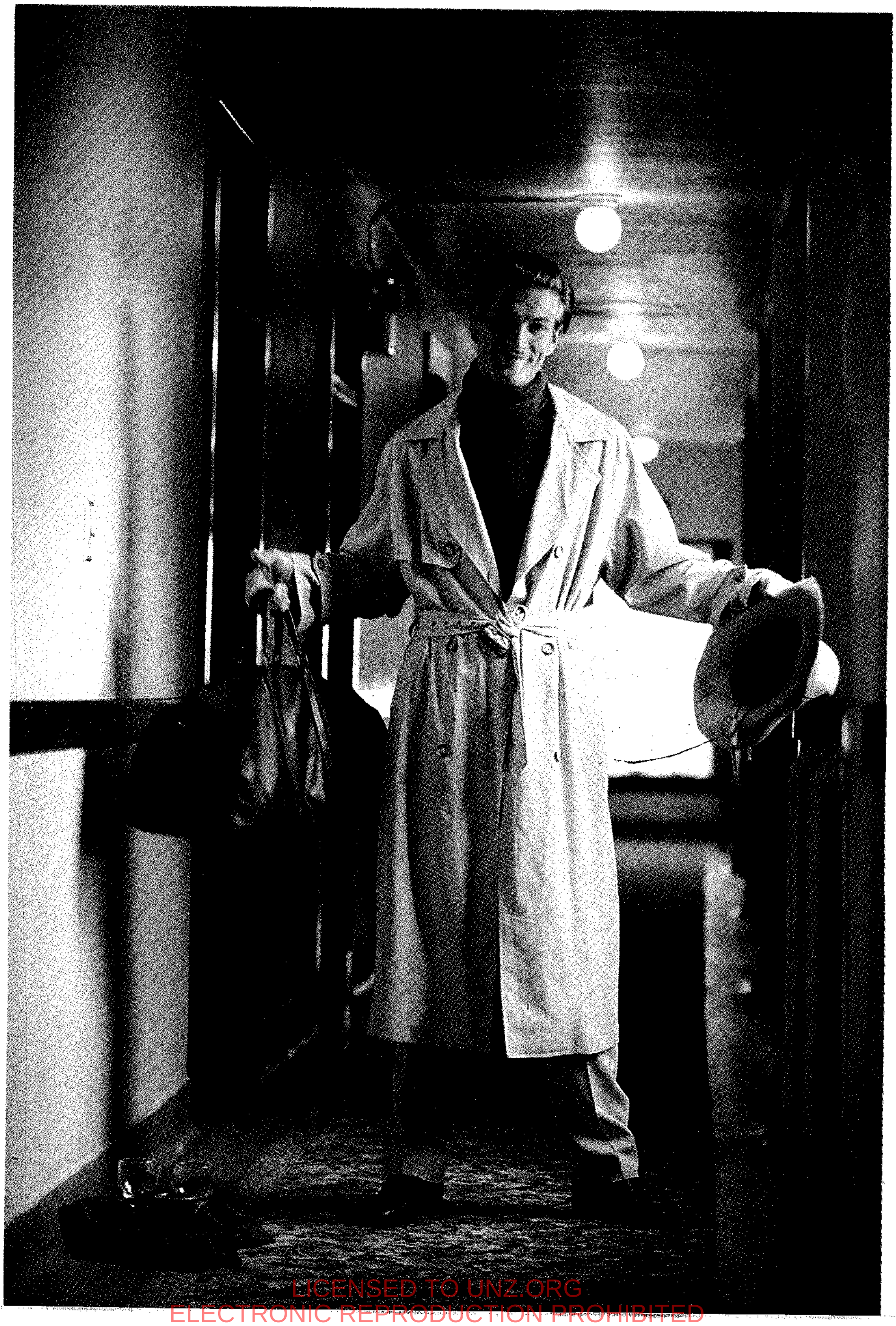
On her: wool turtleneck by DKNY, $285 at Barneys; wool blanket skirt, $285, and leather vest, $595, by DKNY, at Macy's; boots by DKNY, $265 at Bloomingdale's, Lord & Taylor, Macy's, Saks; tights by Ralph Lauren.

On him: wool cardigan, $10
the J. Crew store (203 Fron
Street) or from the catalogu
wool shirt by Hugo Boss, $1
at L'Uomo (383 Bleecker
Street); cotton-corduroy par
by Dolce & Gabbana, $455
Barneys and Bergdorf Good
Men. Photographed at the
Murray Hotel.

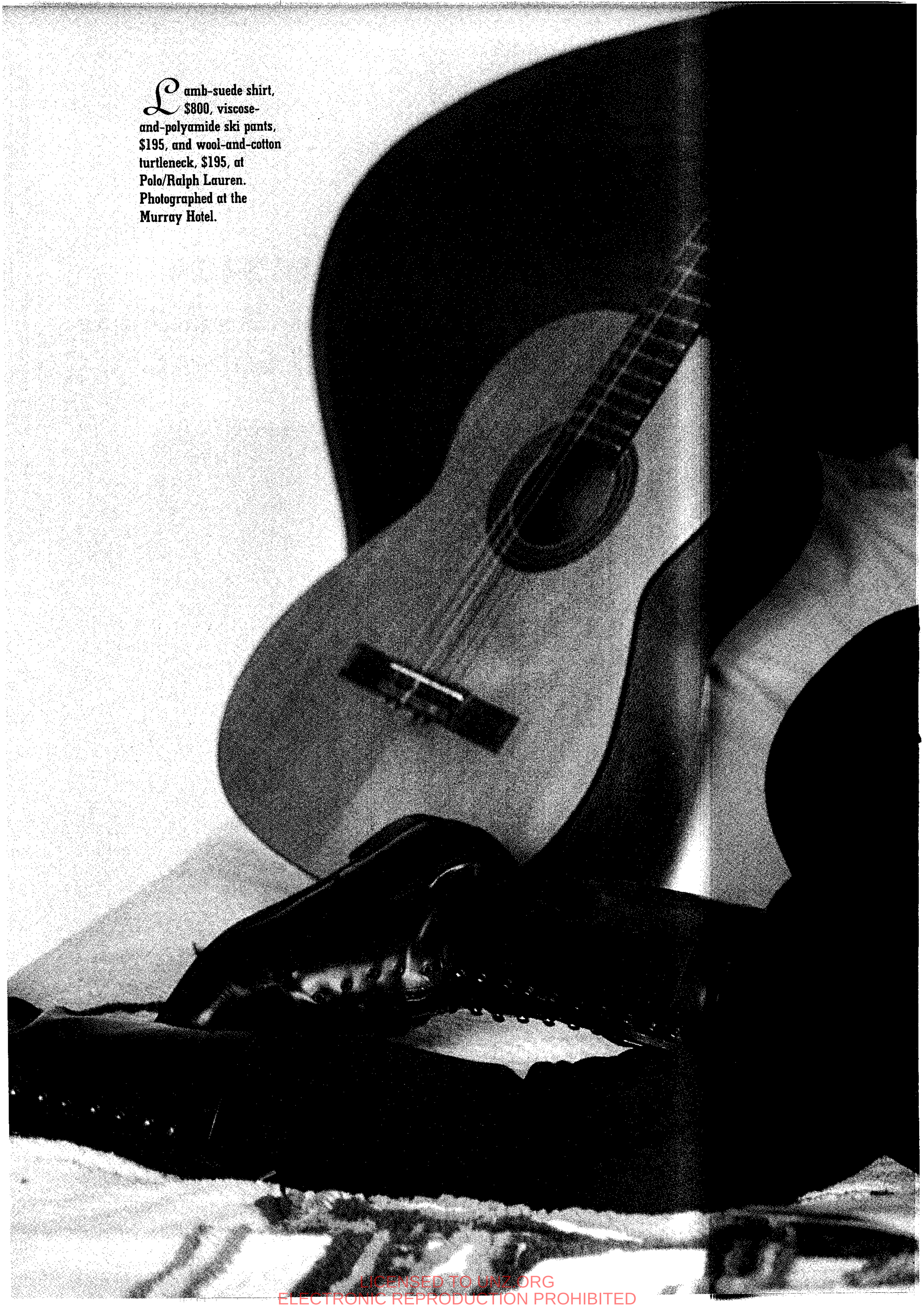
Fashion
TRUE WEST

BEST WESTERN

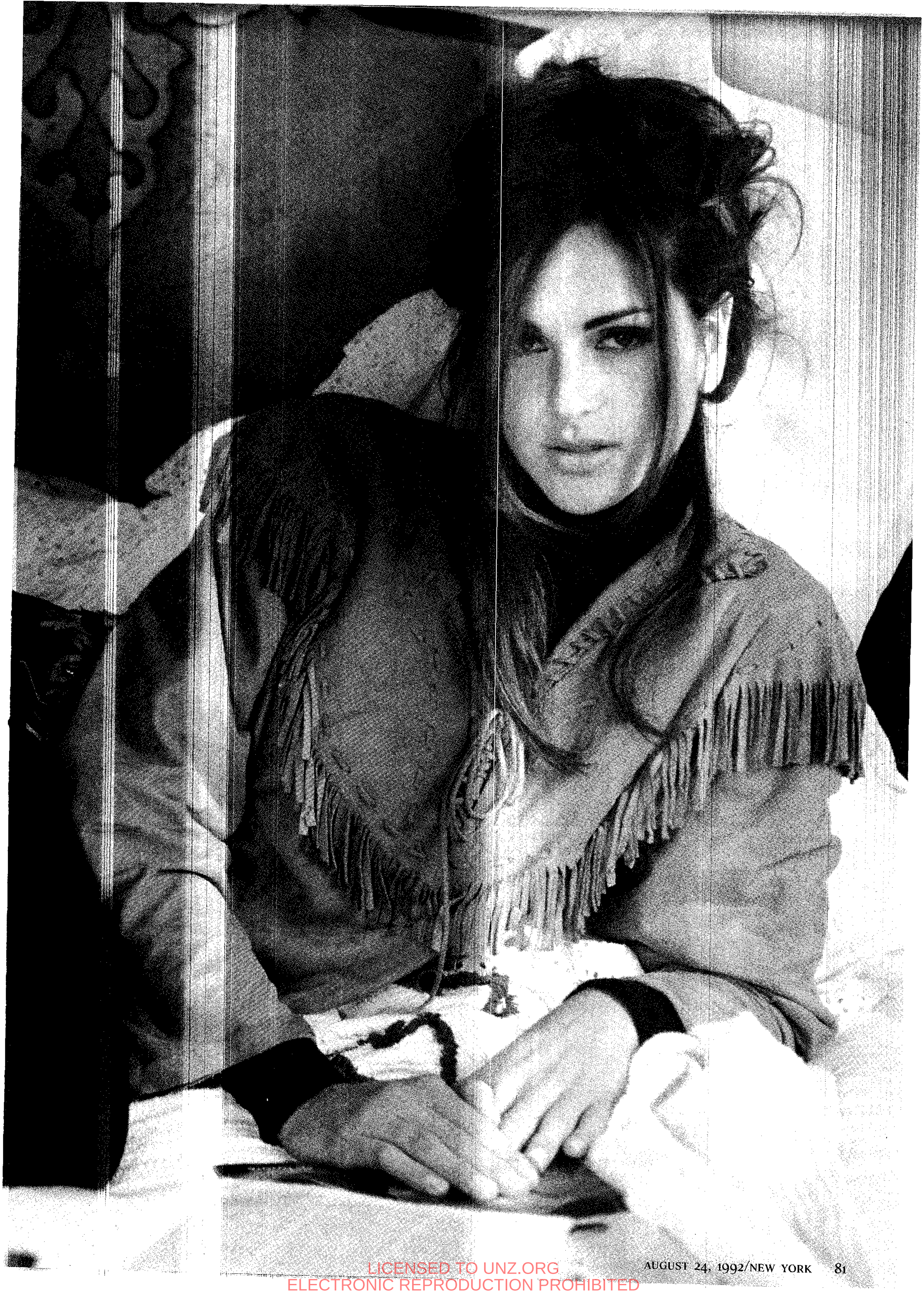
We've got good old country comfort from Donna Karan and Hugo Boss. And, hey, let's talk turtlenecks.



Wool-gabardine trench coat, $675, and trousers, $235, and cashmere turtleneck, about $270, by Michael Kors, at Bergdorf Goodman Men, Charivari 57, Charivari 72, Saks; boots by Dolce & Gabbana, $385 at Barneys. Photographed at the Murray Hotel.



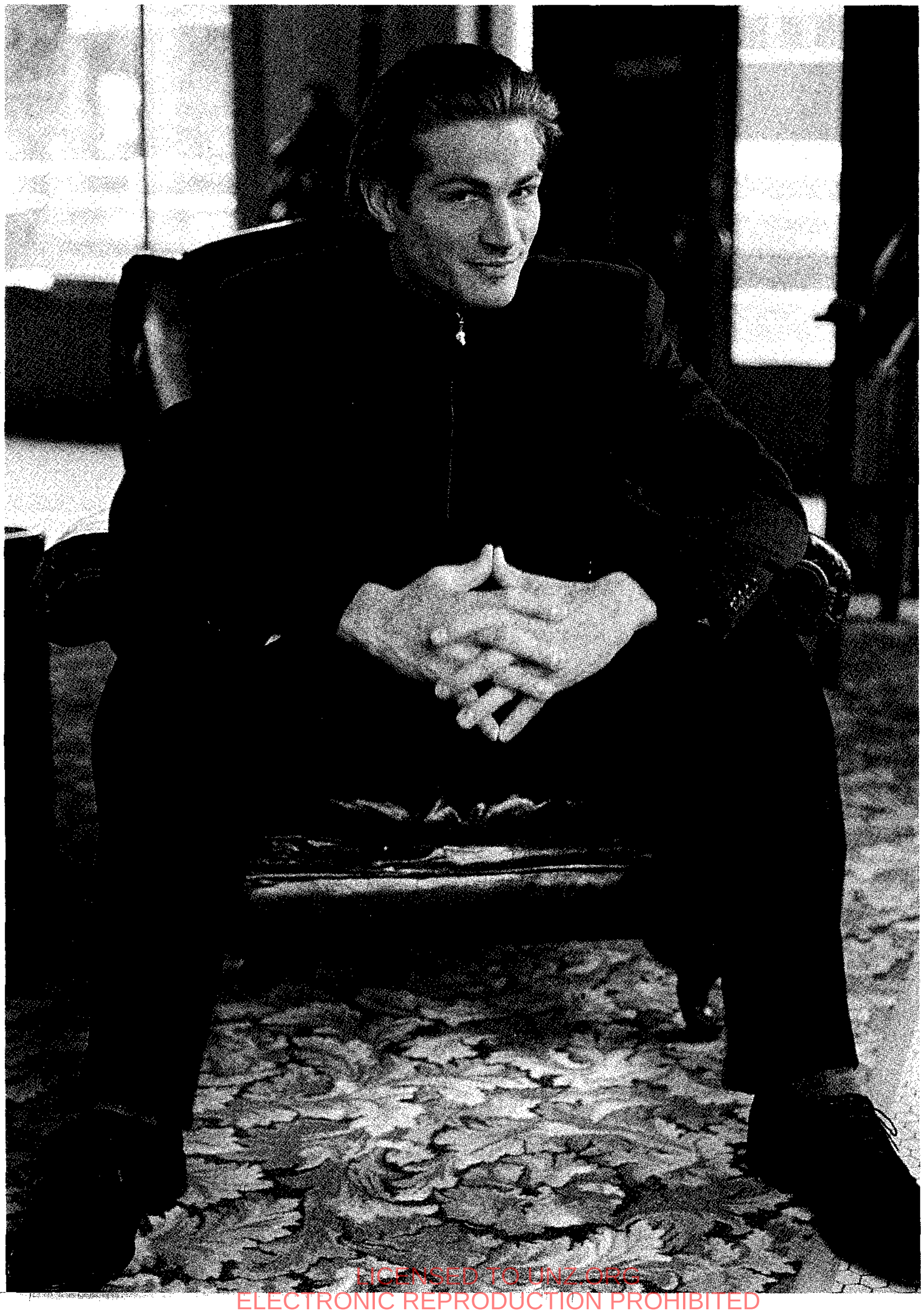
Lamb-suede shirt, $800, viscose-and-polyamide ski pants, $195, and wool-and-cotton turtleneck, $195, at Polo/Ralph Lauren. Photographed at the Murray Hotel.

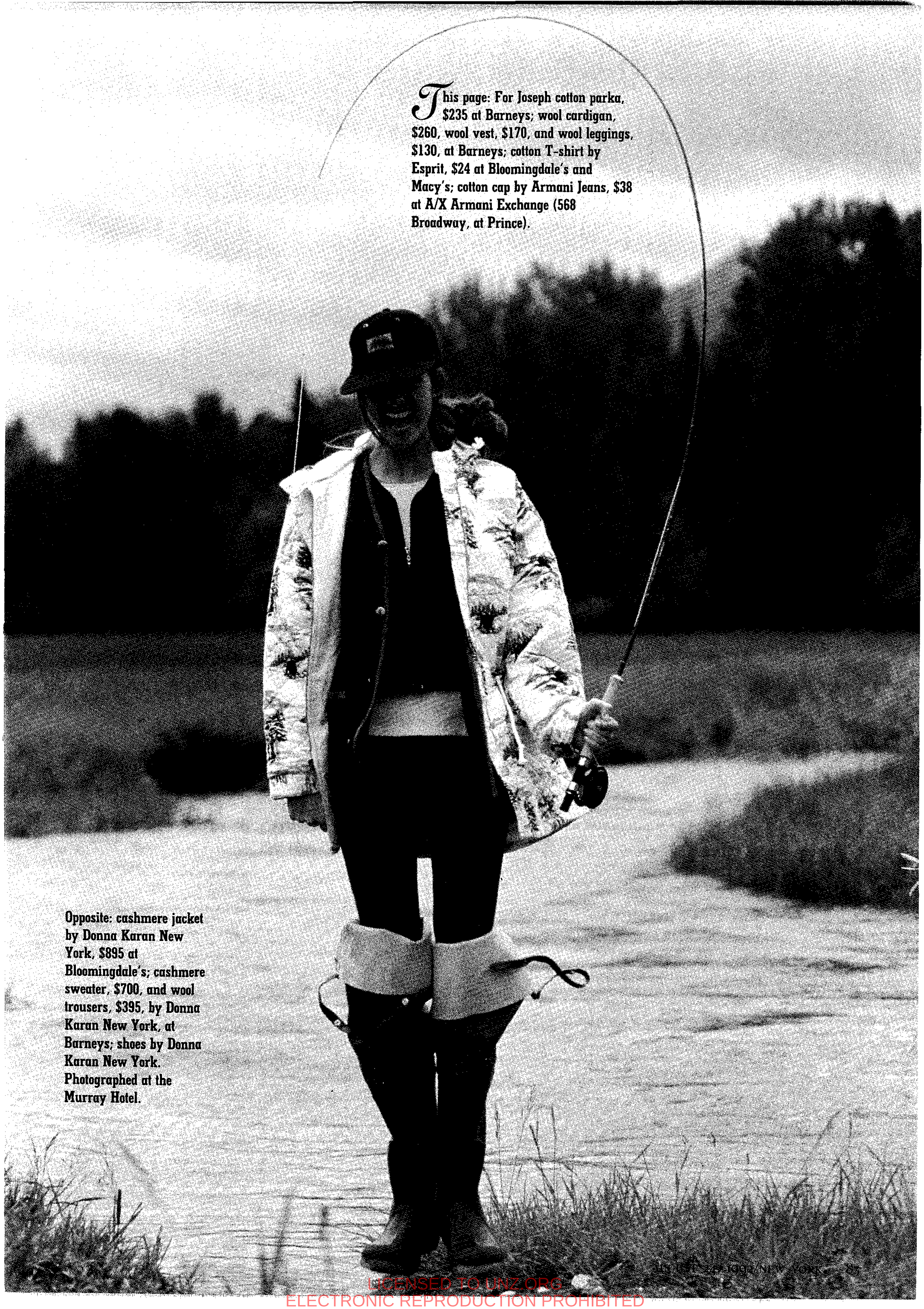


FASHION
TRUE WEST

HIS AND HERS

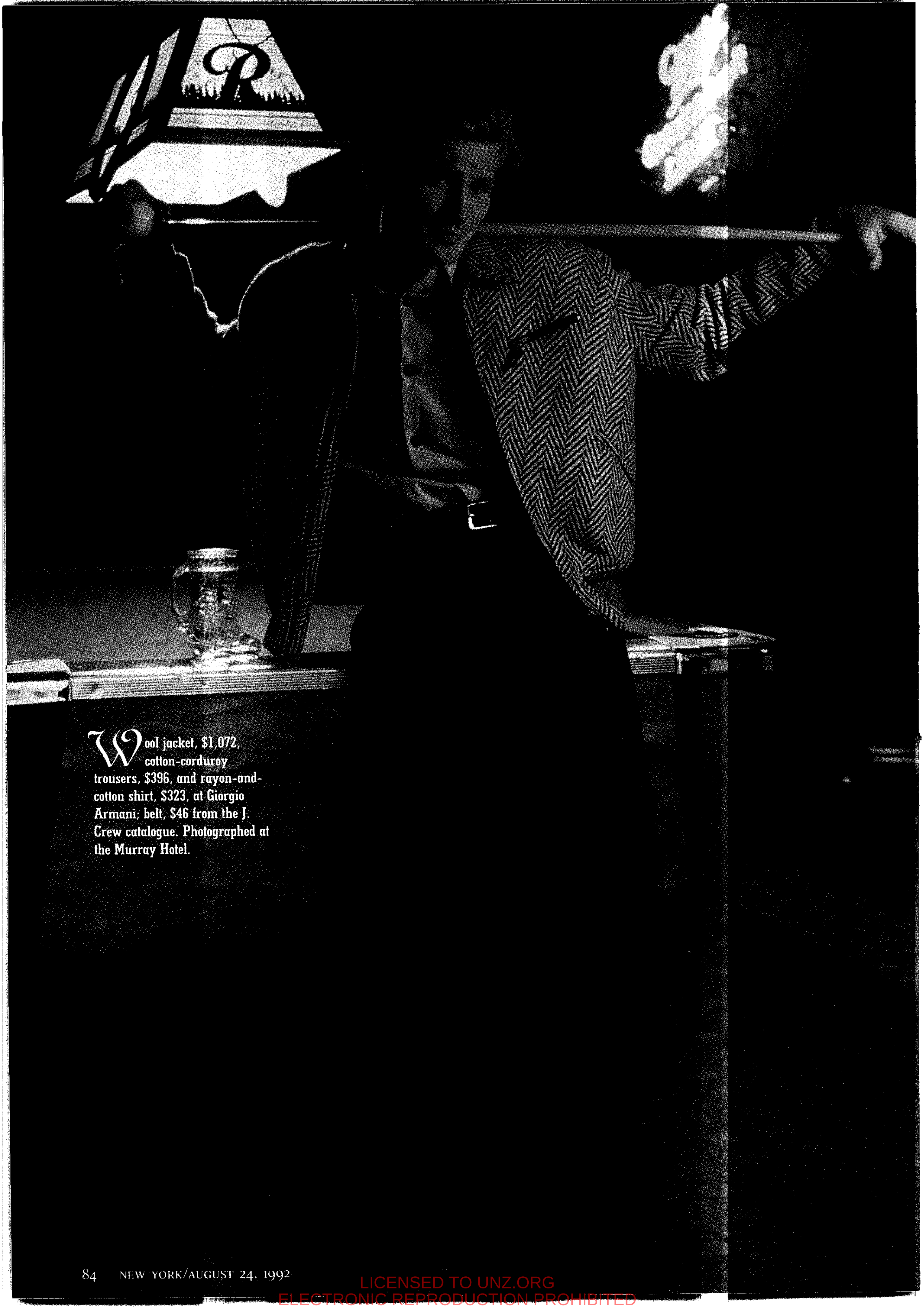
A jacket that's soft to the touch, or perhaps something a bit more rugged—clothing for the way we live now.



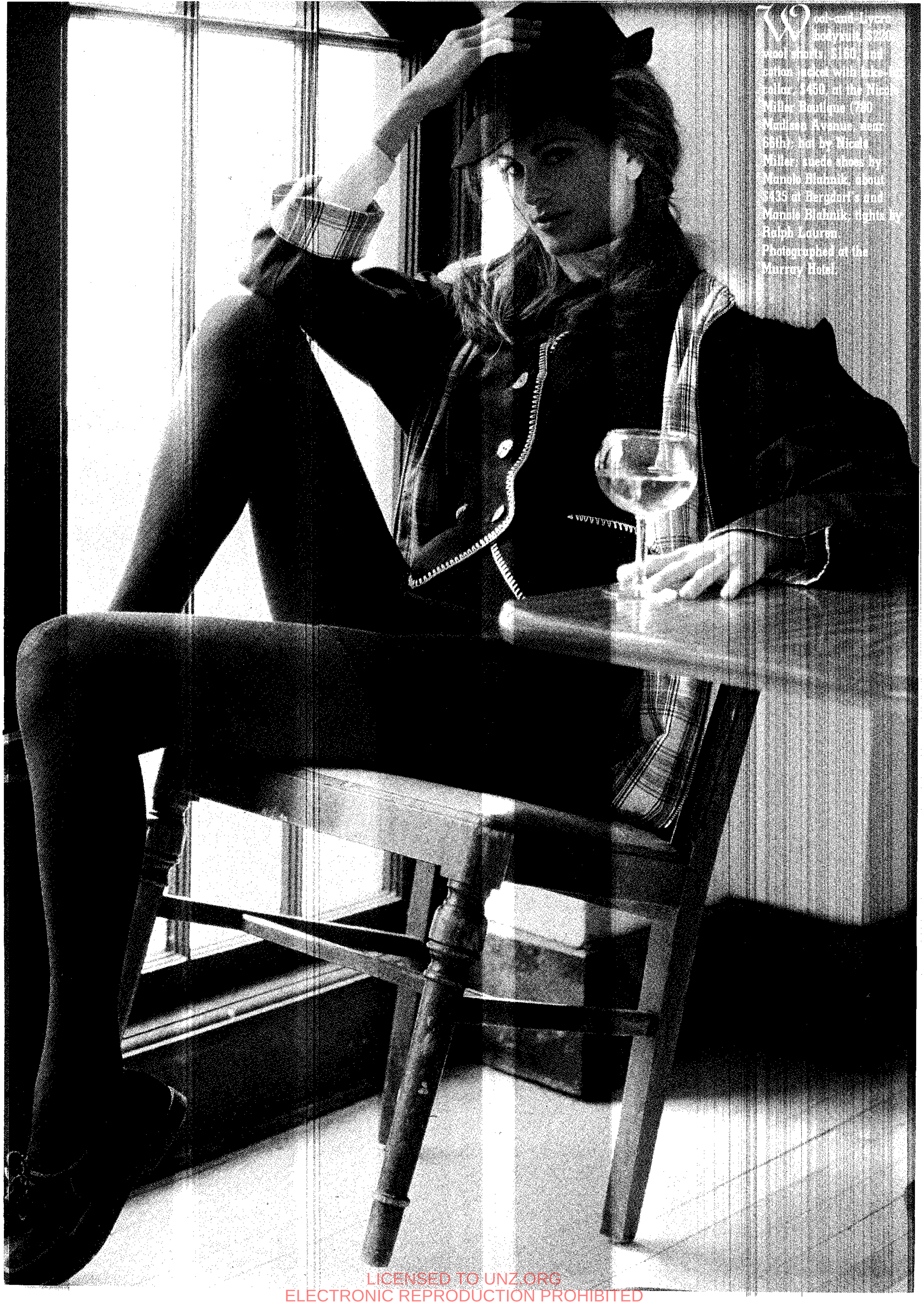


This page: For Joseph cotton parka, $235 at Barneys; wool cardigan, $260, wool vest, $170, and wool leggings, $130, at Barneys; cotton T-shirt by Esprit, $24 at Bloomingdale's and Macy's; cotton cap by Armani Jeans, $38 at A/X Armani Exchange (568 Broadway, at Prince).

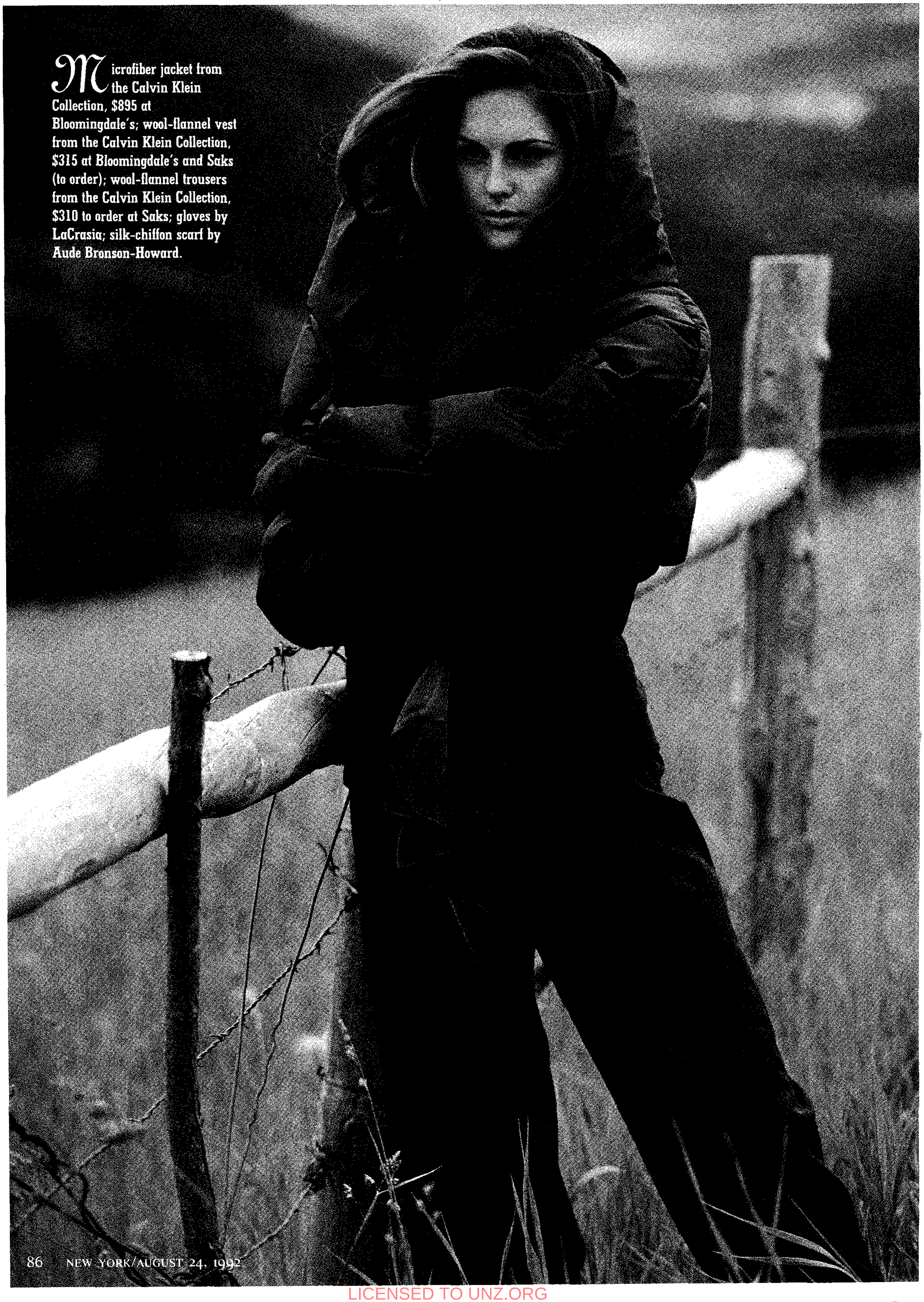
Opposite: cashmere jacket by Donna Karan New York, $895 at Bloomingdale's; cashmere sweater, $700, and wool trousers, $395, by Donna Karan New York, at Barneys; shoes by Donna Karan New York. Photographed at the Murray Hotel.



Wool jacket, $1,072, cotton-corduroy trousers, $396, and rayon-and-cotton shirt, $323, at Giorgio Armani; belt, $46 from the J. Crew catalogue. Photographed at the Murray Hotel.



Wool-and-Lycra bodysuit, $220; wool shorts, $160; and cotton jacket with fake-fur collar, $450, at the Nicole Miller Boutique (780 Madison Avenue, near 66th); hat by Nicole Miller; suede shoes by Manolo Blahnik, about $435 at Bergdorf's and Manolo Blahnik; tights by Ralph Lauren. Photographed at the Murray Hotel.



Microfiber jacket from the Calvin Klein Collection, $895 at Bloomingdale's; wool-flannel vest from the Calvin Klein Collection, $315 at Bloomingdale's and Saks (to order); wool-flannel trousers from the Calvin Klein Collection, $310 to order at Saks; gloves by LaCrasia; silk-chiffon scarf by Aude Bronson-Howard.

ALBERT
NIPON
COLLECTION
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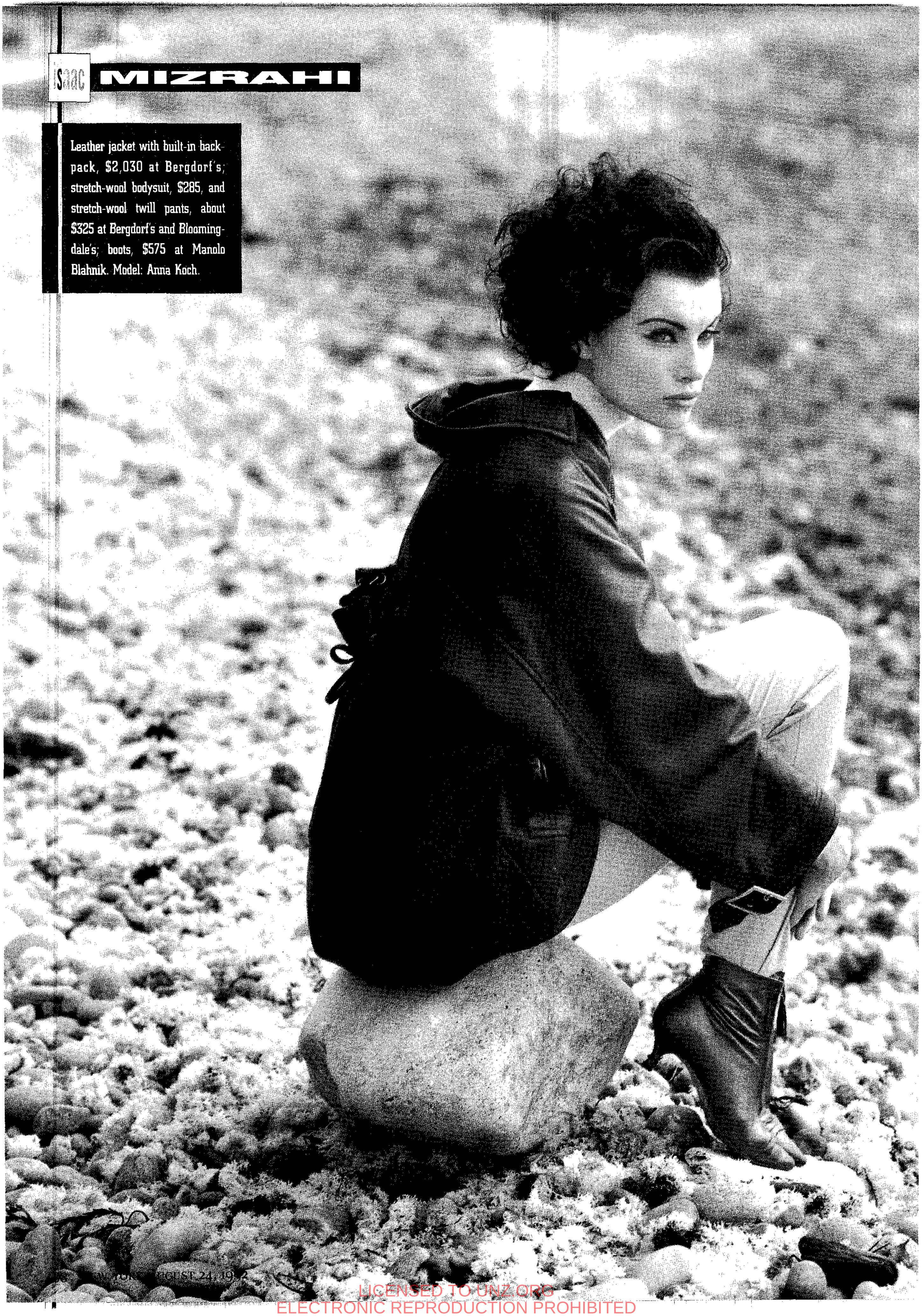
BECAUSE GOOD GIRLS DON'T, AND OTHERS MUST BE DISCREET
THERE'S A LADY IN EVERY NIPON

isaac MIZRAHI



Leather jacket with built-in backpack, $2,030 at Bergdorf's; stretch-wool bodysuit, $285, and stretch-wool twill pants, about $325 at Bergdorf's and Bloomingdale's; boots, $575 at Manolo Blahnik. Model: Anna Koch.

hide AND chic

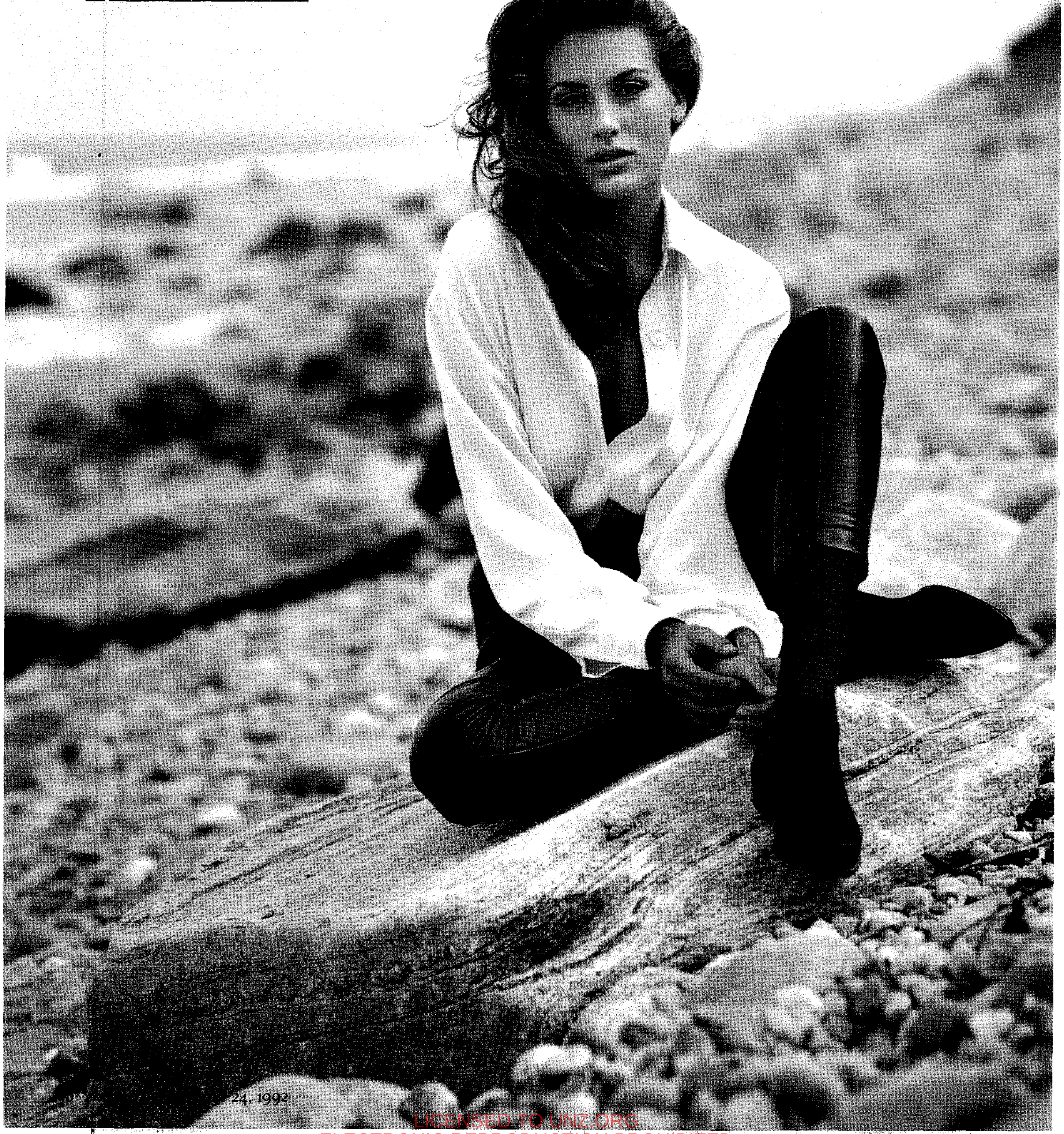
Black leather jackets used to be the quintessence of cool. Leather's still hot, but now it has no limits. It can be sporty or sleek, but it's everywhere. Oh, by the way, there are jackets—Gucci has them cropped and quilted, Isaac Mizrahi packs a powerful pouch.

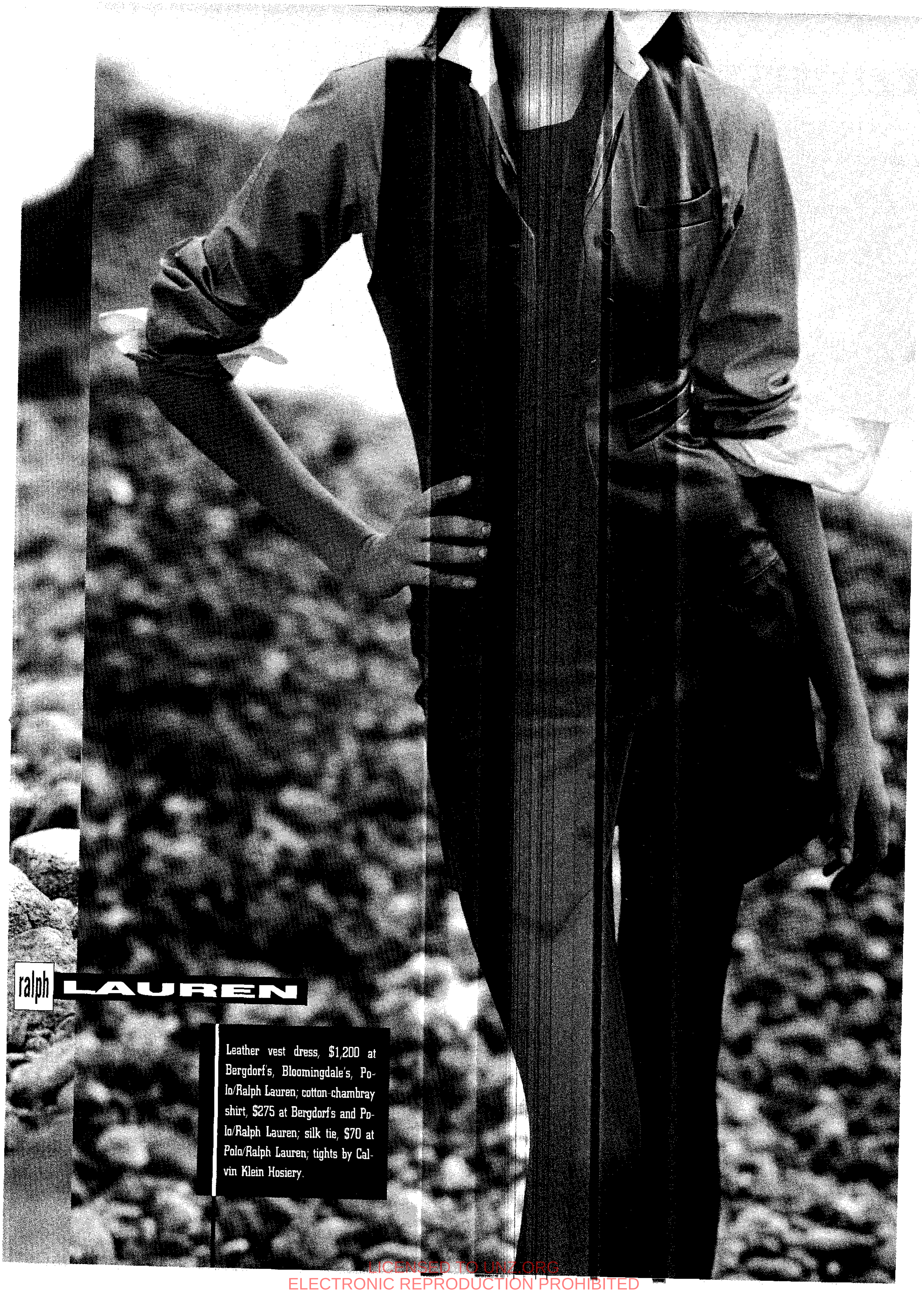
PHOTOGRAPHED BY

DICK NYSTROM

anne KLEIN

Silk-faille blouse by Louis Dell'Olio, $345 at the Anne Klein Boutique (2072 Northern Boulevard, Manhasset) and Saks; leather pants by Louis Dell'Olio, $695 at the Anne Klein Boutique; shoes by Anne Klein Footwear. Model: Nicole Beach.

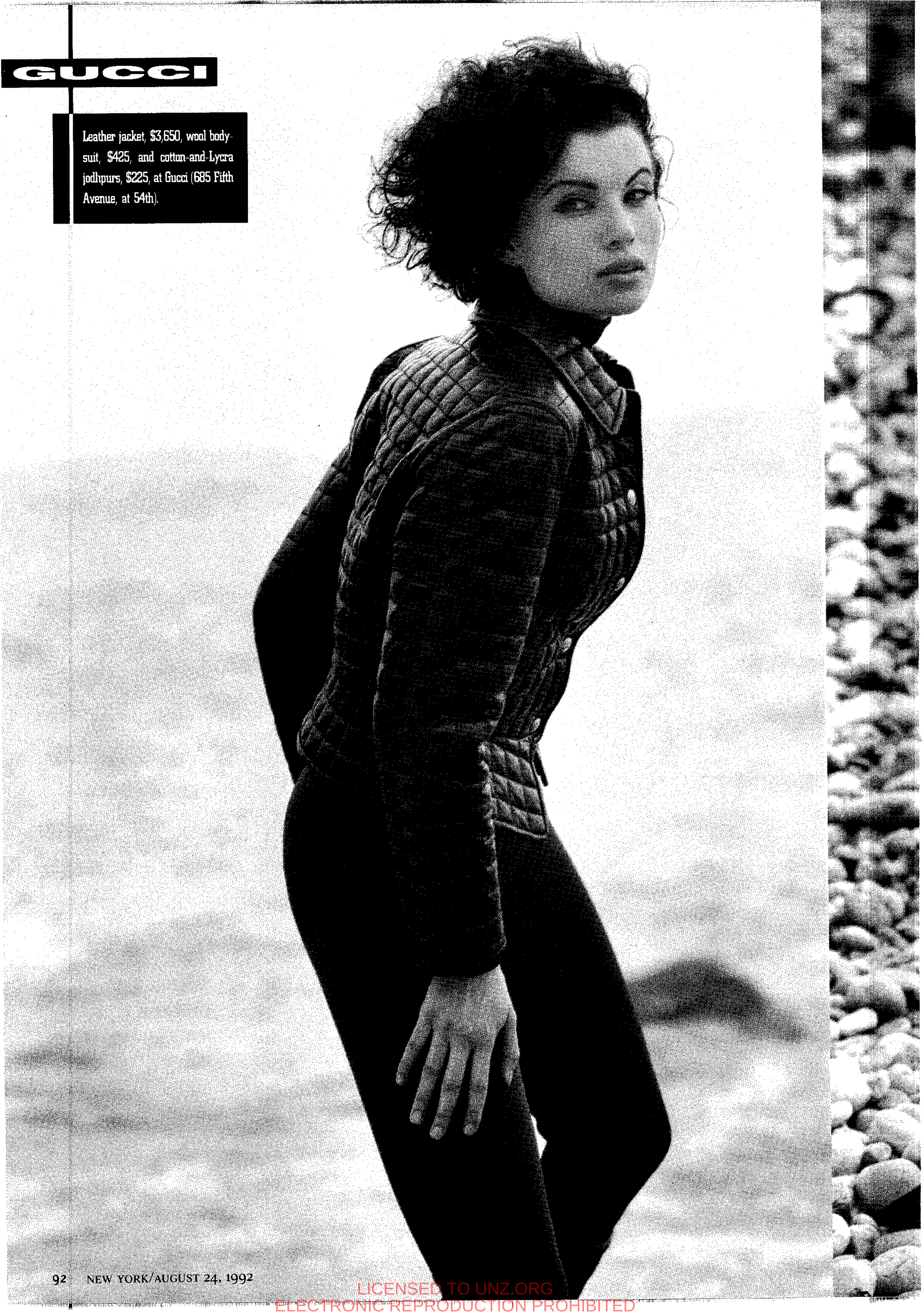




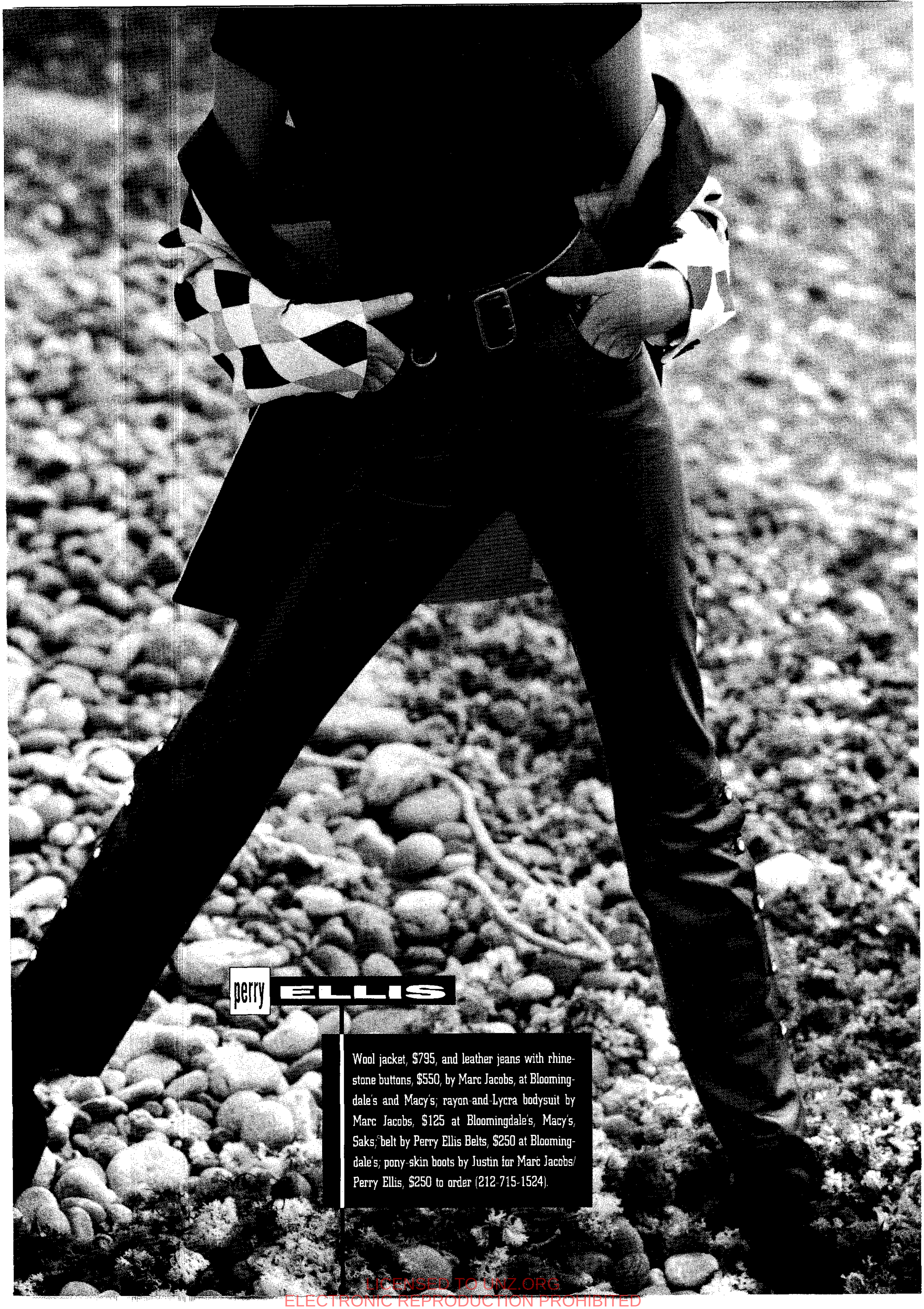
ralph LAUREN

Leather vest dress, $1,200 at Bergdorf's, Bloomingdale's, Polo/Ralph Lauren; cotton-chambray shirt, $275 at Bergdorf's and Polo/Ralph Lauren; silk tie, $70 at Polo/Ralph Lauren; tights by Calvin Klein Hosiery.

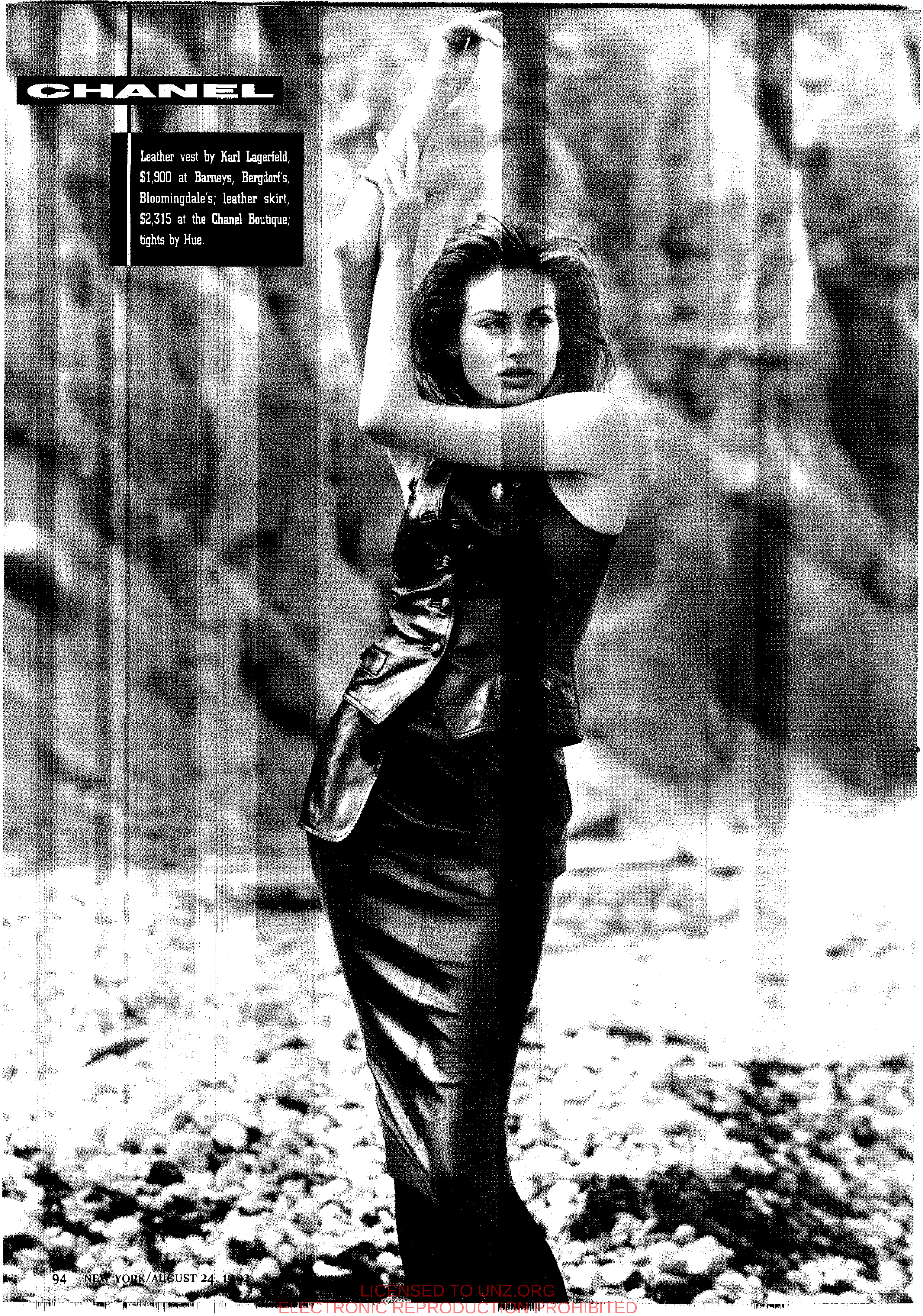
GUCCI



Leather jacket, $3,650, wool bodysuit, $425, and cotton-and-Lycra jodhpurs, $225, at Gucci (685 Fifth Avenue, at 54th).

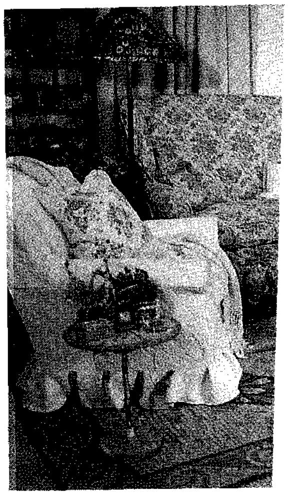


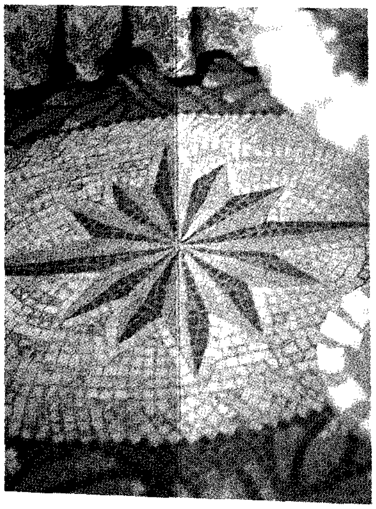
Wool jacket, $795, and leather jeans with rhinestone buttons, $550, by Marc Jacobs, at Bloomingdale's and Macy's; rayon-and-Lycra bodysuit by Marc Jacobs, $125 at Bloomingdale's, Macy's, Saks; belt by Perry Ellis Belts, $250 at Bloomingdale's; pony-skin boots by Justin for Marc Jacobs/ Perry Ellis, $250 to order (212-715-1524).

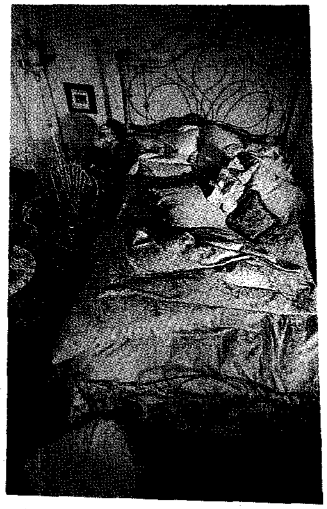


CHANEL

Leather vest by Karl Lagerfeld, $1,900 at Barneys, Bergdorf's, Bloomingdale's; leather skirt, $2,315 at the Chanel Boutique; tights by Hue.







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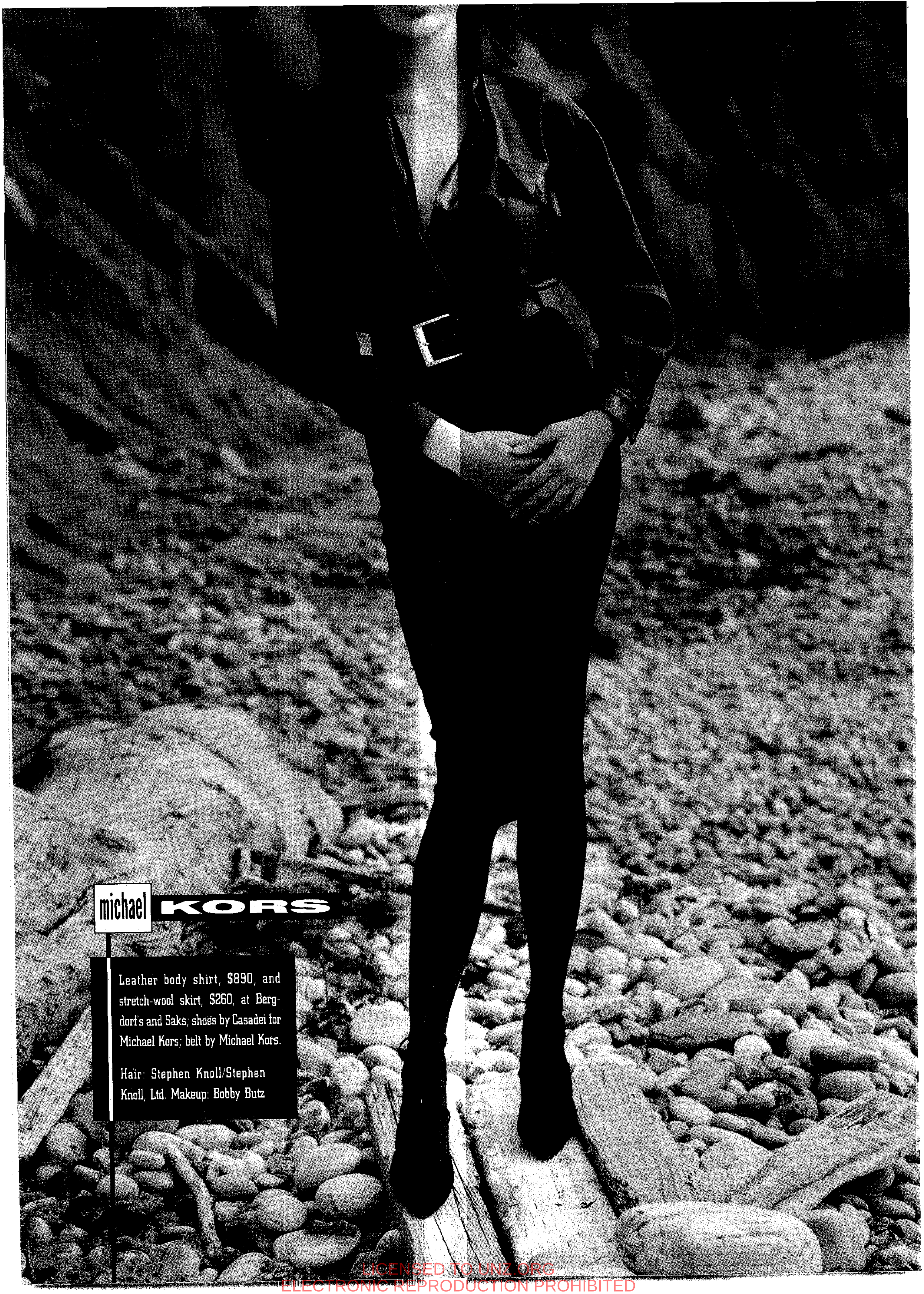
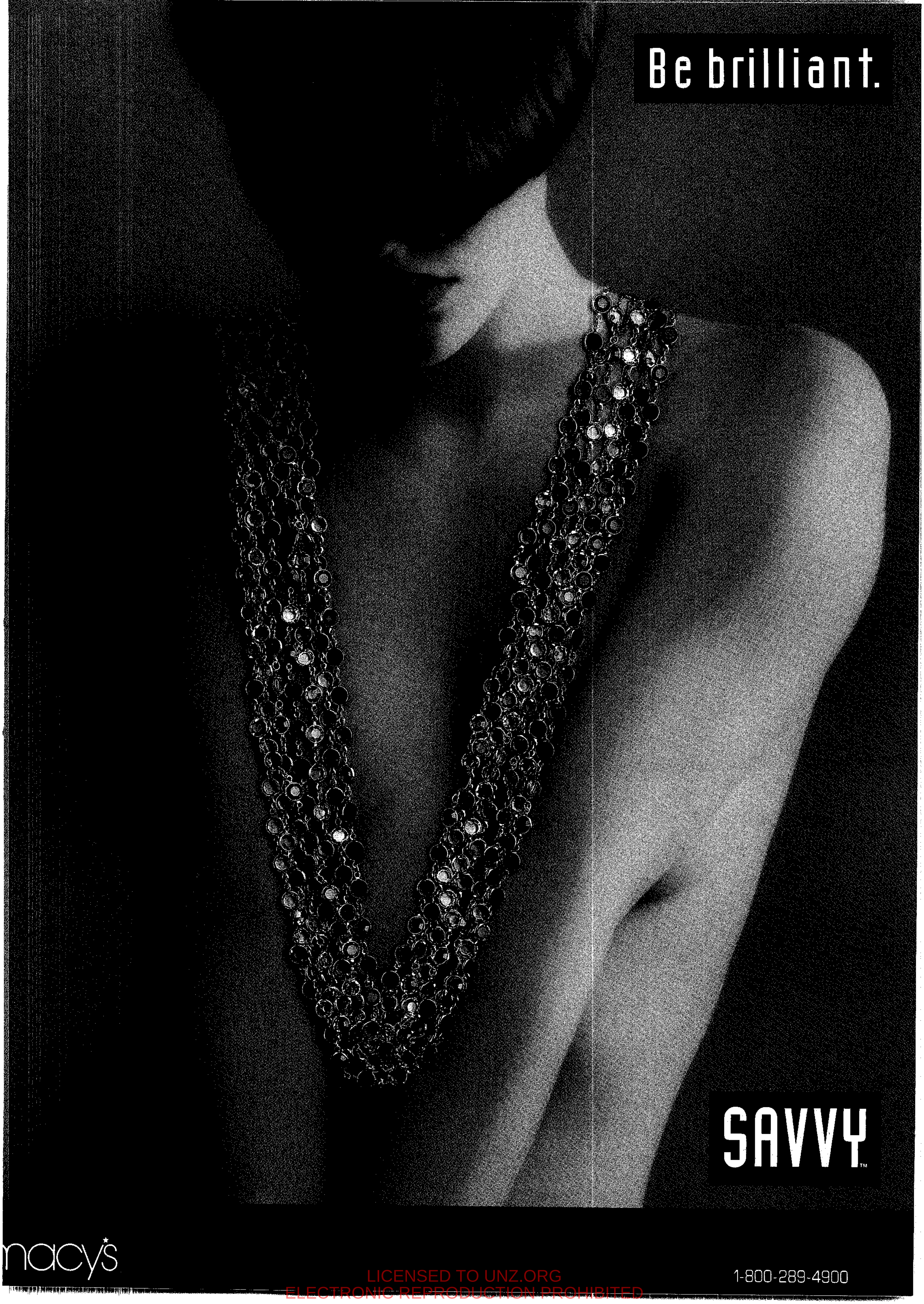


Leather body shirt, $890, and stretch-wool skirt, $260, at Bergdorf's and Saks; shoes by Casadei for Michael Kors; belt by Michael Kors.

Hair: Stephen Knoll/Stephen Knoll, Ltd. Makeup: Bobby Butz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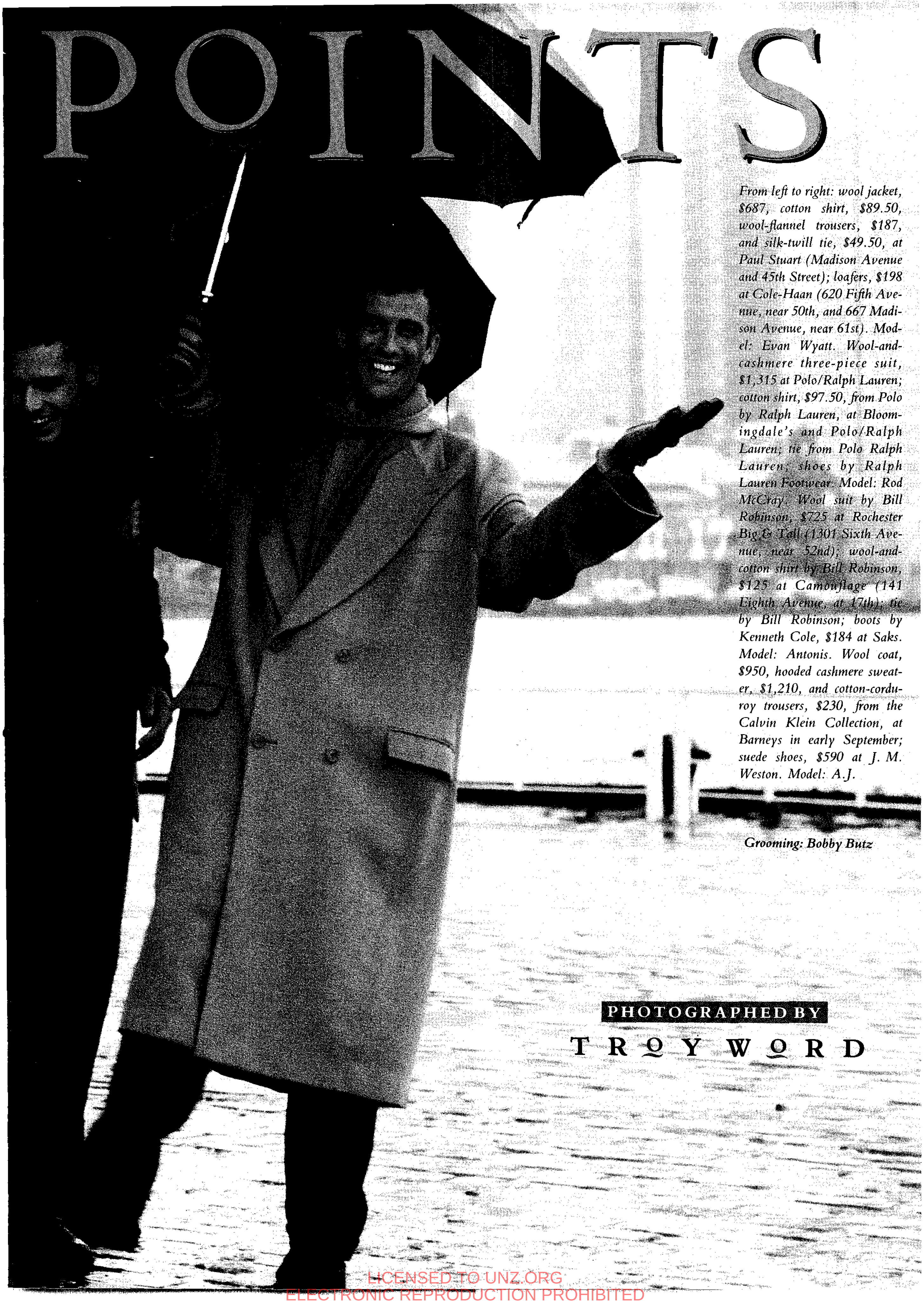
BROWNIE

This season, designers are getting their wool's worth with jackets and trousers, sweaters and shirts. Black and gray are big, but for many—Paul Stuart, Ralph Lauren, Calvin Klein, Bill Robinson—brown is the color of choice. There's cotton, of course, and cashmere every way. Very urban, very urbane.

POINTS

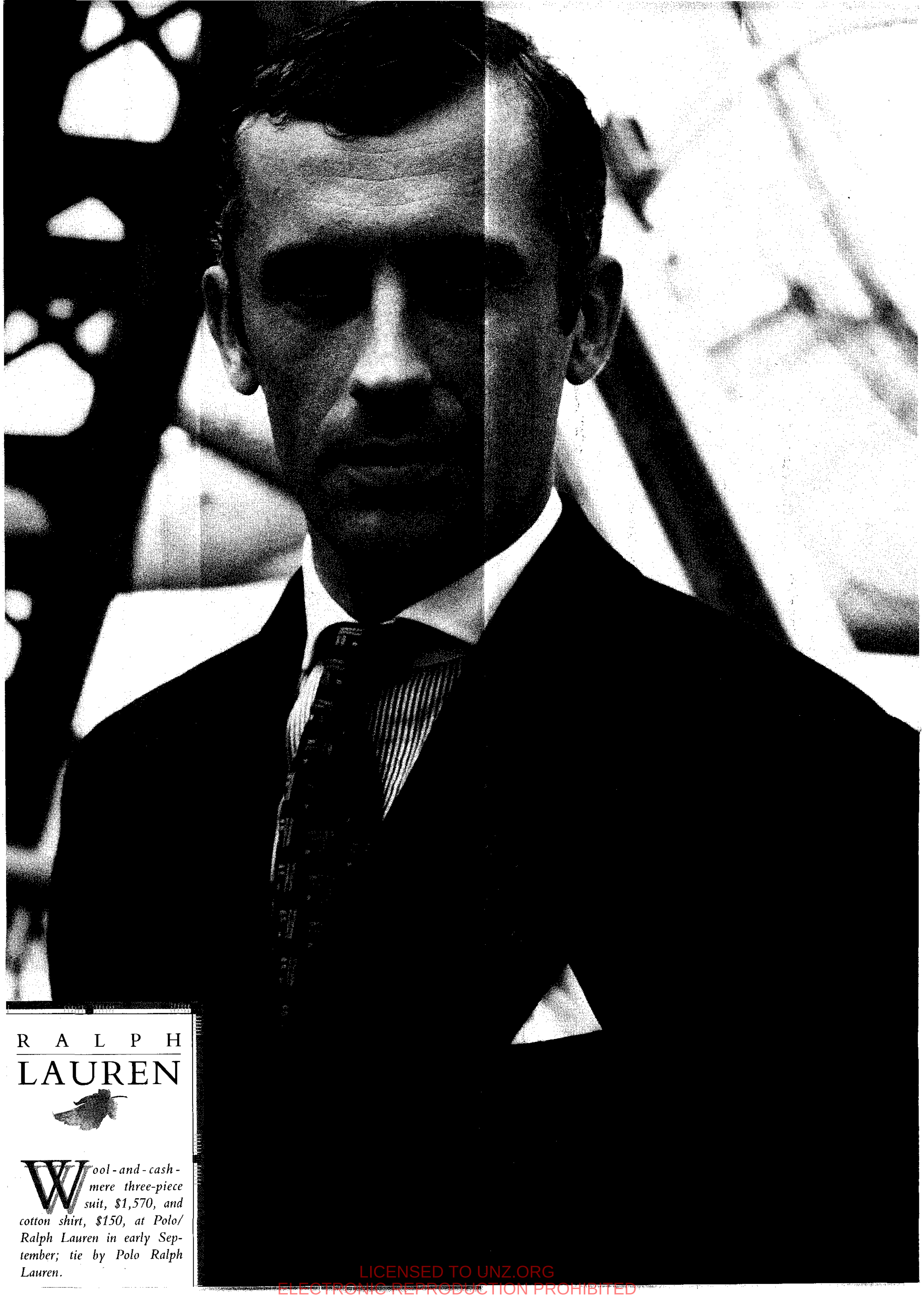


From left to right: wool jacket, $687, cotton shirt, $89.50, wool-flannel trousers, $187, and silk-twill tie, $49.50, at Paul Stuart (Madison Avenue and 45th Street); loafers, $198 at Cole-Haan (620 Fifth Avenue, near 50th, and 667 Madison Avenue, near 61st). Model: Evan Wyatt. Wool-and-cashmere three-piece suit, $1,315 at Polo/Ralph Lauren; cotton shirt, $97.50, from Polo by Ralph Lauren, at Bloomingdale's and Polo/Ralph Lauren; tie from Polo Ralph Lauren; shoes by Ralph Lauren Footwear. Model: Rod McCray. Wool suit by Bill Robinson, $725 at Rochester Big & Tall (1301 Sixth Avenue, near 52nd); wool-and-cotton shirt by Bill Robinson, $125 at Camouflage (141 Eighth Avenue, at 17th); tie by Bill Robinson; boots by Kenneth Cole, $184 at Saks. Model: Antonis. Wool coat, $950, hooded cashmere sweater, $1,210, and cotton-corduroy trousers, $230, from the Calvin Klein Collection, at Barneys in early September; suede shoes, $590 at J. M. Weston. Model: A.J.

Grooming: Bobby Butz

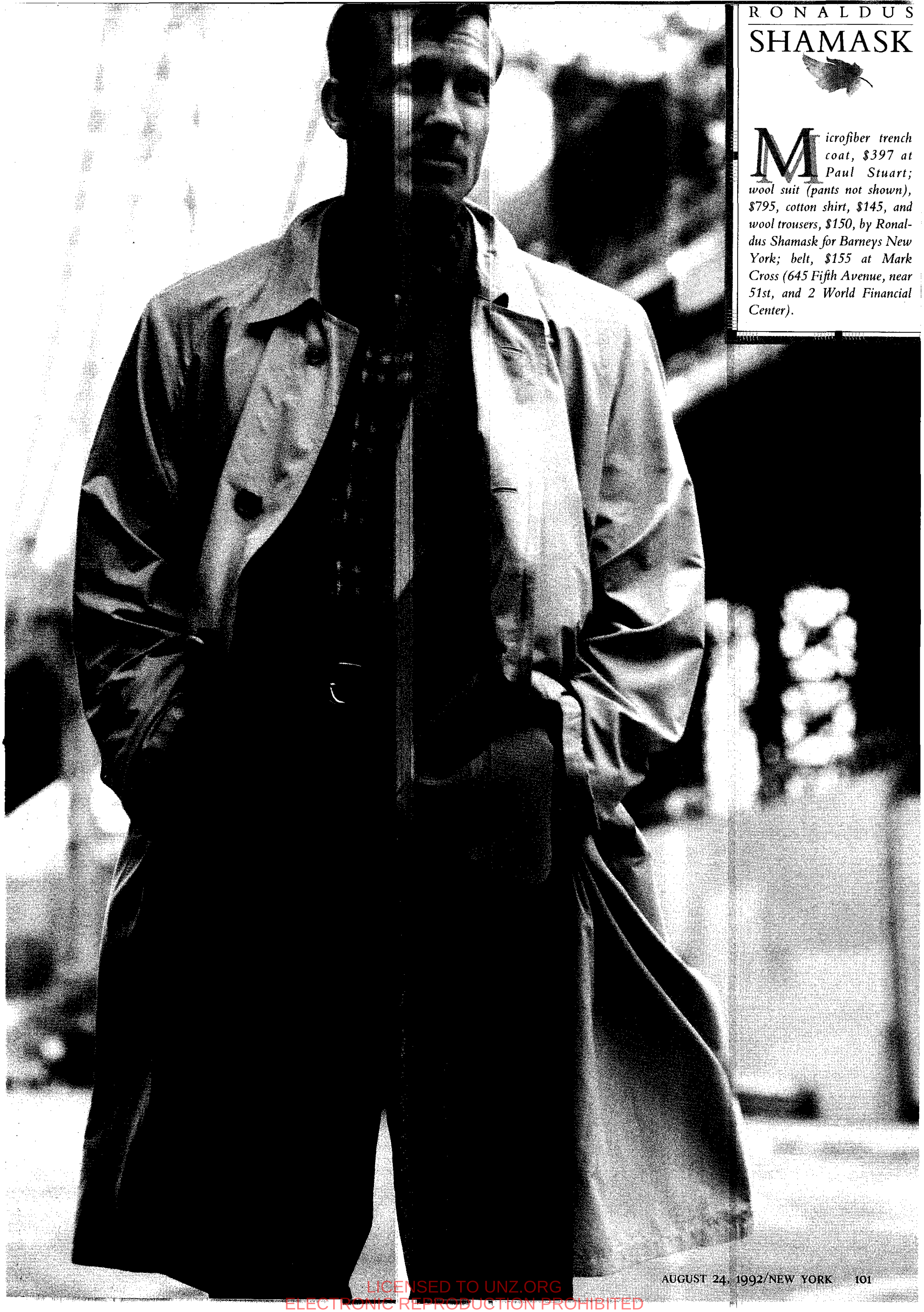
PHOTOGRAPHED BY

TROY WORD



RALPH
LAUREN

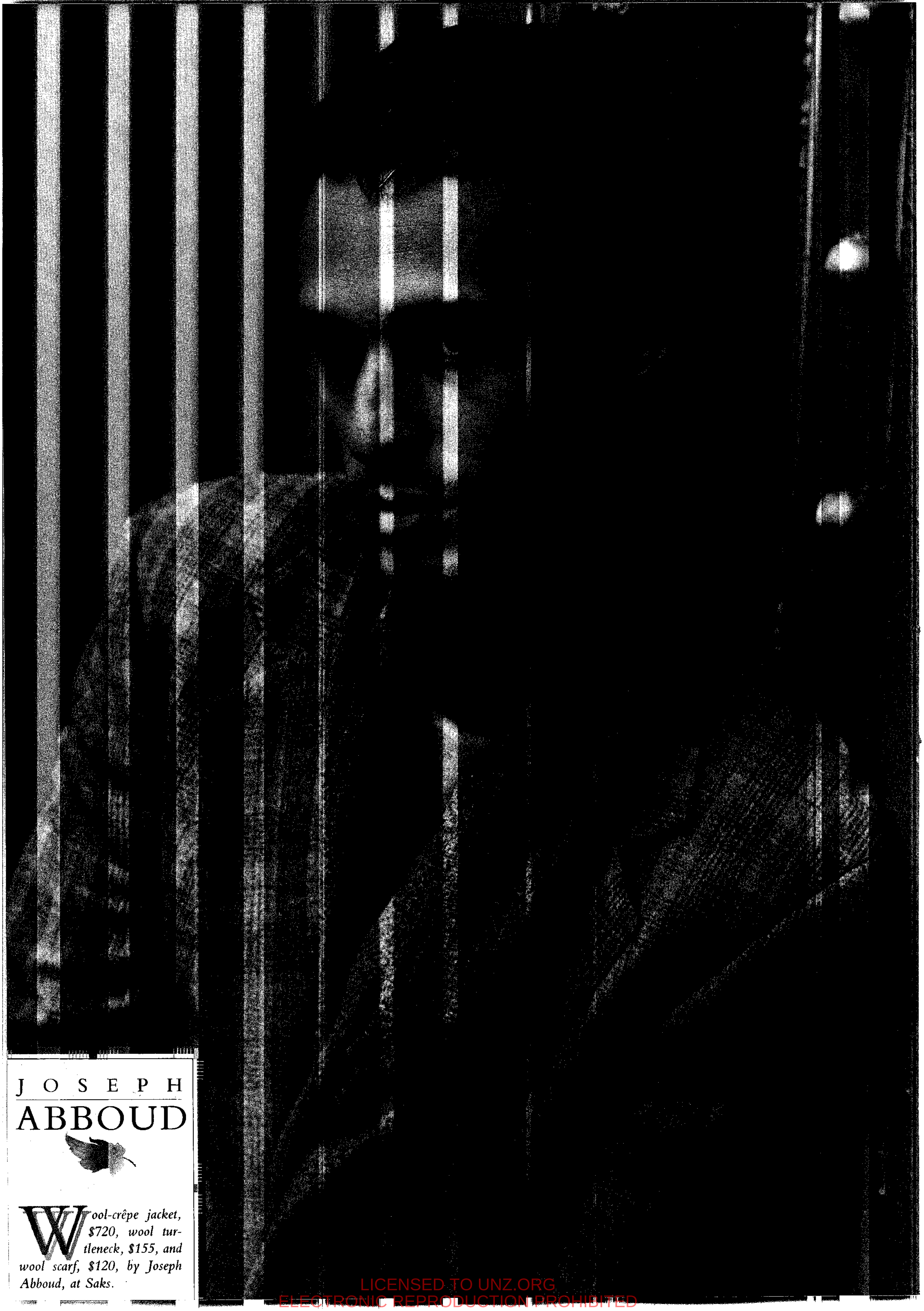
Wool-and-cashmere three-piece suit, $1,570, and cotton shirt, $150, at Polo/Ralph Lauren in early September; tie by Polo Ralph Lauren.



RONALDUS

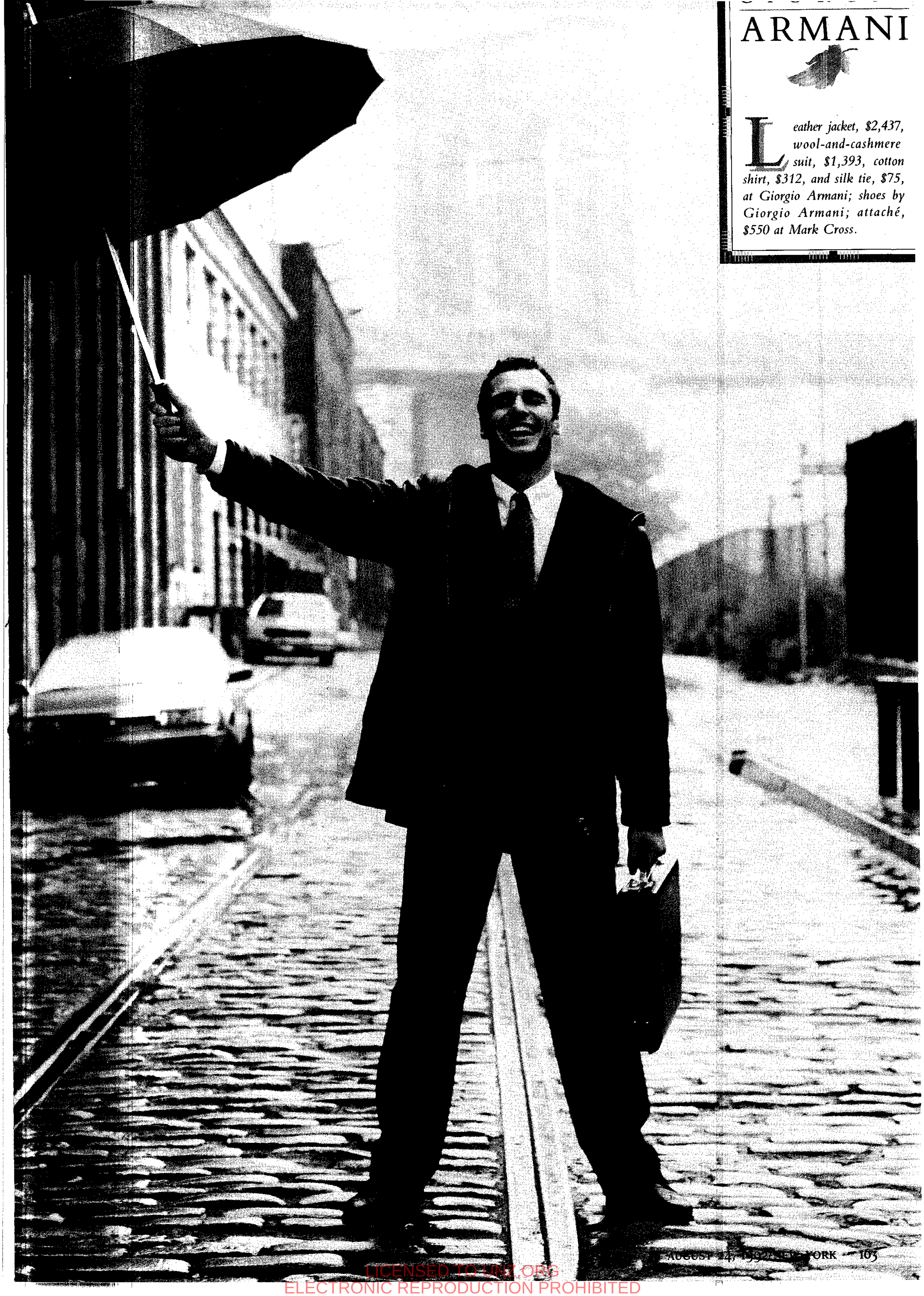
SHAMASK

Microfiber trench coat, $397 at Paul Stuart; wool suit (pants not shown), $795, cotton shirt, $145, and wool trousers, $150, by Ronaldus Shamask for Barneys New York; belt, $155 at Mark Cross (645 Fifth Avenue, near 51st, and 2 World Financial Center).



JOSEPH
ABBOUD

Wool-crêpe jacket, $720, wool turtleneck, $155, and wool scarf, $120, by Joseph Abboud, at Saks.

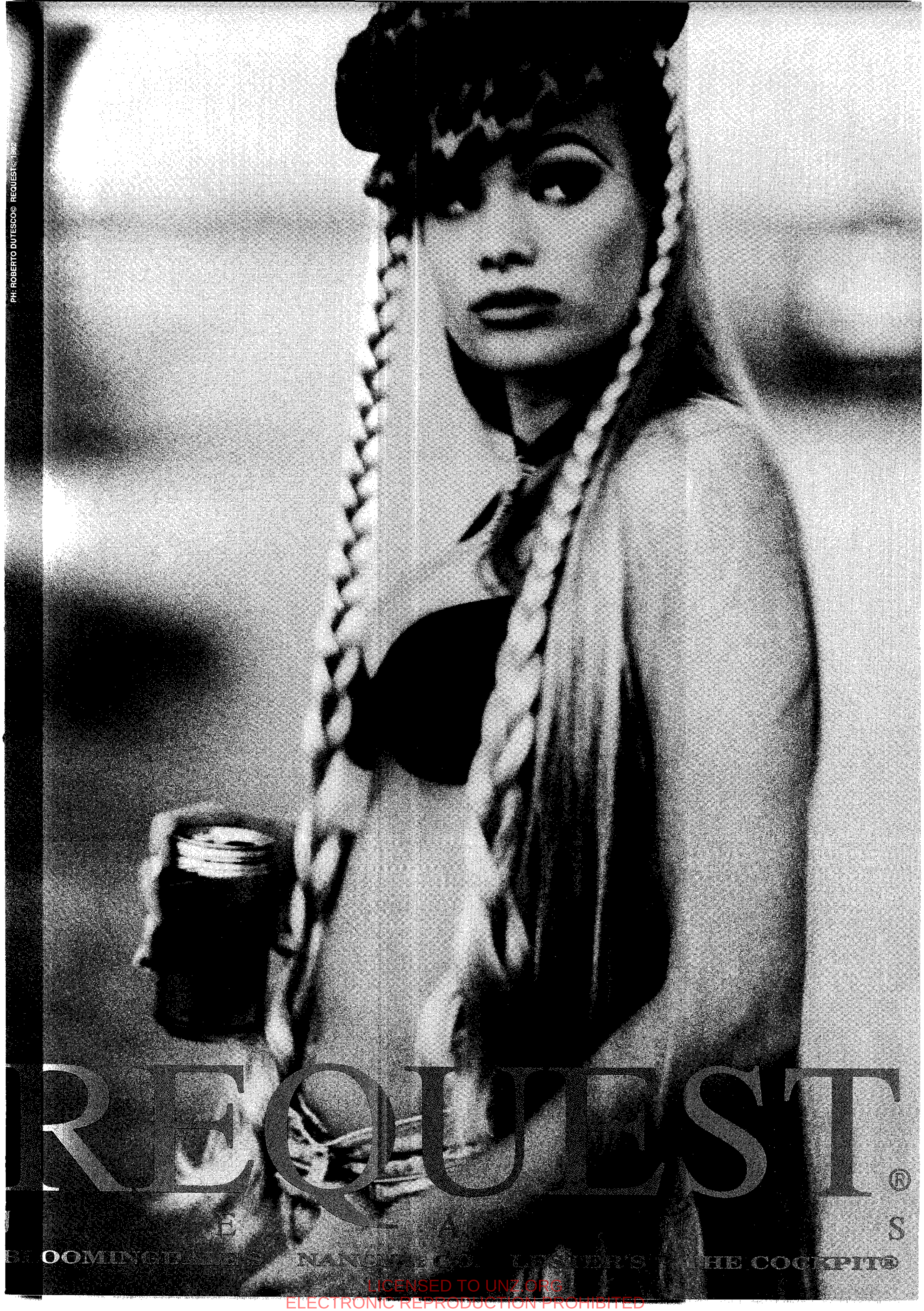


ARMANI

Leather jacket, $2,437, wool-and-cashmere suit, $1,393, cotton shirt, $312, and silk tie, $75, at Giorgio Armani; shoes by Giorgio Armani; attaché, $550 at Mark Cross.

KORS

Wool-and-rayon jacket, $510, cashmere turtleneck, $275, wool-jersey shirt, $295, and wool-jersey trousers, $265, by Michael Kors, at Bergdorf Goodman Men, Charivari 57, Charivari 72, Saks; shoes by J. Fenestrier, $395 at Barneys.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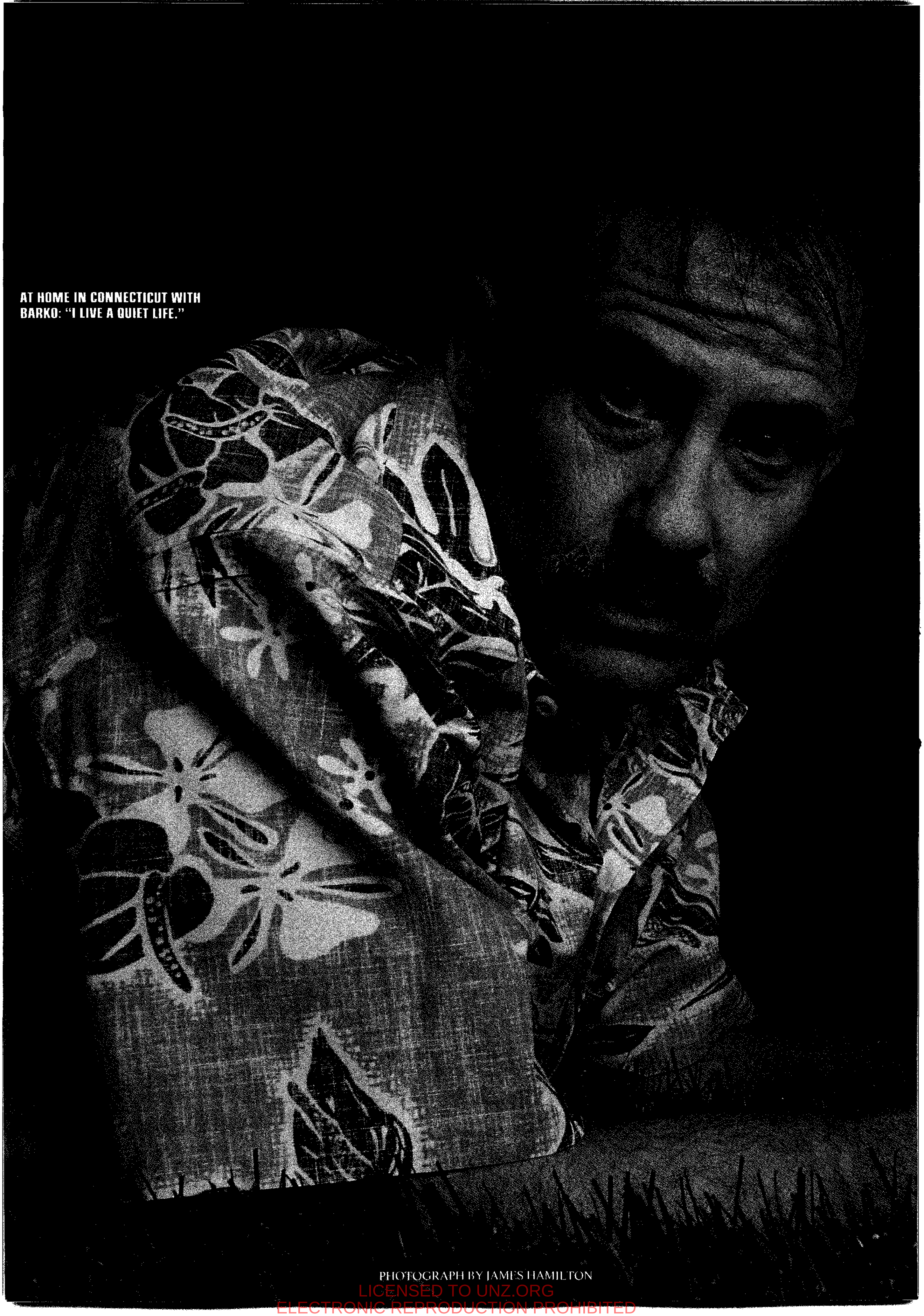
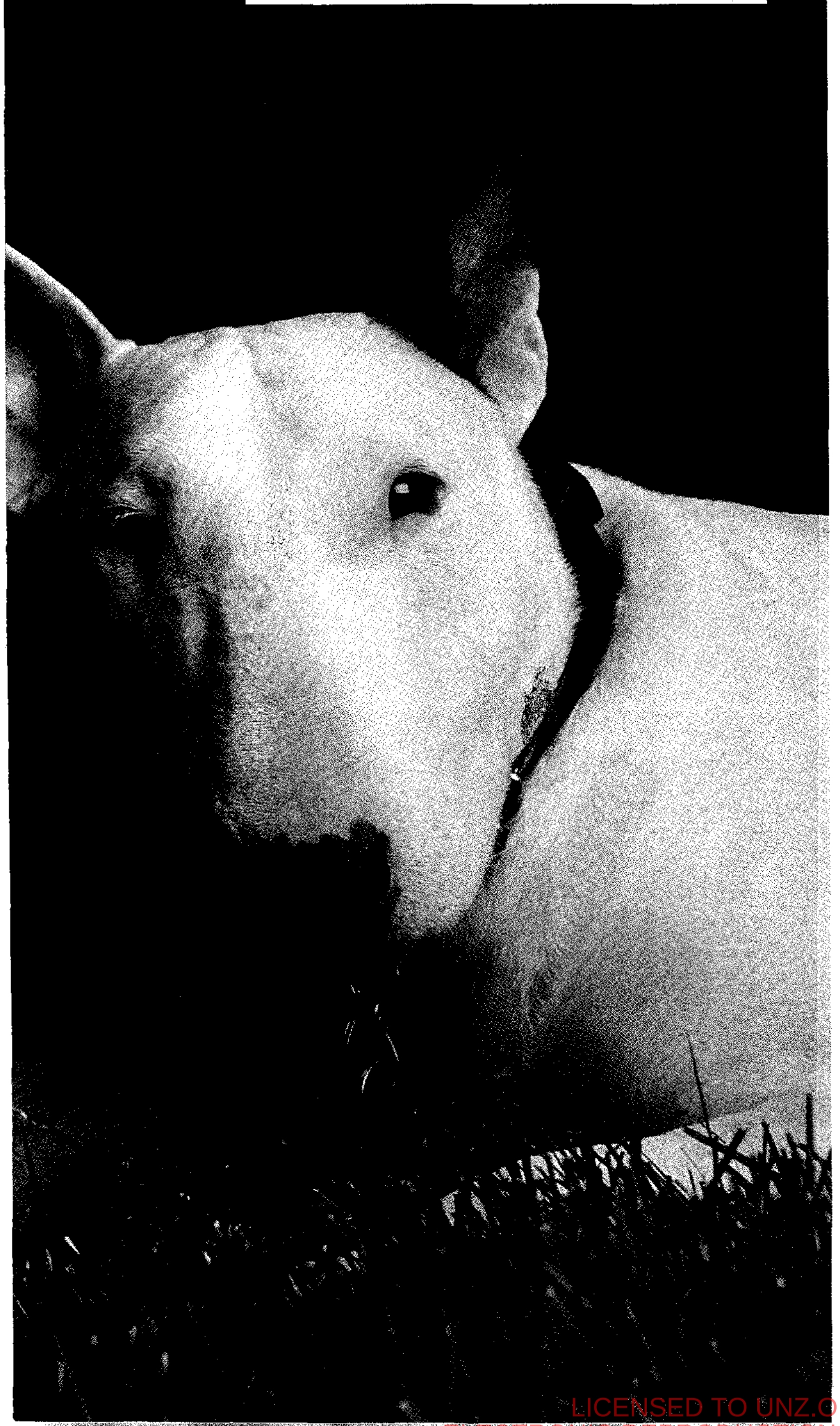


AT HOME IN CONNECTICUT WITH BARKO: "I LIVE A QUIET LIFE."

PHOTOGRAPH BY JAMES HAMILTON

DOCTOR NOIR



WITH *WHITE JAZZ,* WRITER JAMES ELLROY STEPS INTO THE GUMSHOES OF CHANDLER AND HAMMETT

BY MARTIN KIHN

THE DAY HIS BRAIN STOPPED, James Ellroy was on a roof. It was his friend Randy Rice's roof, atop an apartment building at Pico and Robertson in West Los Angeles. This was in 1975—four years before he began writing the incendiary crime novels that have made him rich and may soon make him famous. He was just out of a 30-day alcohol rehab at Long Beach General Hospital, shoplifting Oscar Mayer bologna for raw fuel. And he was trying to formulate a simple thought: *I want to go across the street and buy a pack of cigarettes.*

But he kept missing the synapses. He couldn't think of the next thought, and after an hour or so, he did a dark, primal, *noir* thing—he screamed. And screamed. Rice heard him and called an ambulance, and Ellroy soon found himself in restraints downtown at the county hospital. He was hearing voices (*Ellroy, you killed your father!*) and seeing fearsome, shapeless monsters.

Injected into oblivion, he woke up in a locked ward, his teeth loose, his knuckles bruised, his wrists rubbed raw from the leather restraints. The doctors told him he had a lung abscess and something called

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"I WANT TO DESTROY EVERY LAST BIT OF NICENESS AND CHEAP EMPATHY IN THE AMERICAN CRIME NOVEL. I WANT TO BE KNOWN AS THE GREATEST CRIME NOVELIST WHO EVER LIVED!"

post-alcoholic brain syndrome. He'd known he was an alcoholic and a drug addict, but he'd thought he could control it. He was wrong.

Three days later, Ellroy, 27, checked himself out against the doctors' advice and had a partial seizure on the hospital steps. He lifted a fifth of gin from a liquor store and guzzled it but still wasn't drunk. Lifted another fifth, took a couple of shots, and passed out cold. Randy Rice told him later that he'd twitched and writhed for twelve hours straight.

"I realized," says Ellroy, now 44, peering over a tall iced espresso, "if you keep this up, you're going to die."

There was always a part of Ellroy that wanted to live—to write great books, sleep with beautiful women, leave the squalid past behind him, and grow up. First stop was the Mira Loma Hospital in the California high desert. But he got kicked out for disrupting group therapy with his endless tales of sexual experiences he'd never had. Back in Los Angeles, terrified of drinking, he landed a job caddying at the Hillcrest Country Club. That's when he began his second life.

As Ellroy tells it, his first one—encompassing most of his twenties—was a lurid litany of sneak thievery, guzzling Romilar CF and sweet Thunderbird wine, choking down the cotton wads from the bottom of Benzedrex nasal inhalers, breaking and entering, pornography, reading, and fantasy. All this unsupervised mayhem followed the grisly murder of his mother when he was 10 and the monumental indifference of a loving but feckless father, who died when Ellroy, an only child, was 17.

His second life was well under way by 1981, when his first novel, *Brown's Requiem*, was published. He moved east to caddy, stayed sober, and wrote five more increasingly assured books. Then, in 1987, his breakout, *The Black Dahlia*, appeared. Based on a real-life Hollywood murder that in many ways paralleled the slaughter of his own mother, the book transcended the confines of the genre and marked Ellroy's debut on the New York *Times* paperback-best-seller list. With *The Big Nowhere* (1988) and *L.A. Confidential* (1990), he perfected a telegraphic prose style that joined brutal and complex plot lines to produce a fictional planet of harrowing power.

Two years ago, Knopf paid more than $1 million for Ellroy's next three novels—this despite his books' having no martini-tippling starlets or madcap Manhattan weekends. They're savage, masculine hallucinations, *noir* minus the smirk. And they've utterly transformed their author—from a homeless L.A. rakehell into a studious gent with a Connecticut manse, a brand-new dark-blonde wife, and a berth with the country's most respected literary publisher.

"What I like about the work is its ferocity," says Bret Easton Ellis, the L.A.–born writer whose novels share a similar preoccupation with violence. "[*White Jazz*] is so stripped-down, it's almost surreal. It's just wizardly how he got all that information, the sense of detail, the feeling for L.A. during the forties and fifties. I came away from some of the books just appalled by how bloody and horrific a lot of it is, but very impressed."

Ellroy's pared-down, unnerving language reaches its apotheosis in *White Jazz*, to be published this month. (*Publishers Weekly* has already praised it for its pitch and plotting, saying it "makes most other crime novels seem naïve.") Its demonic anti-hero, Dave Klein, is pure Ellroy: a psycho cop obsessed by a beautiful woman, in this case a movie actress/murderer. Howard Hughes and real-life mobster Mickey Cohen appear as kingpins of a system so corrupt it's radioactive. When a turf war erupts between the Feds and Klein's own department, Klein becomes a scapegoat for his superiors' sins. And, with a fiendish jab, Ellroy concludes the so-called L.A. Quartet that began with *Dahlia*.

Jazz is more an incantatory prose poem than a novel, so distilled it's almost subverbal. Chapter 60, in full:

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IN LOS ANGELES, AT THE SITE WHERE THE BLACK DAHLIA'S BODY WAS FOUND.

Photograph inset, by UPI/Bettmann Newsphotos.

I bought a new clunker—two hundred dollars cash. I took a detour airport-bound: 1684 South Tremaine.

8:00 a.m.—quiet, peaceful.

Voices inside—bellicose male.

I walked back, tried the rear door—unlocked. Laundry room, kitchen door—yank it.

J. C. and Tommy at the table, guzzling beer.

Say what?

What the—

J. C. first—silencer THWAP—brains out his ears. Tommy, beer bottle raised—THWAP—glass in his eyes.

He screamed: "DADDY!"

EYEBALL MAN! EYEBALL MAN!—I shot them both faceless blind.

"I want to burn crime fiction to the f---ing ground," trumpets Ellroy, who's still wild-eyed enough to make many people who meet him uncomfortable. "I want to destroy every last bit of niceness and cheap empathy in the American crime novel. All other crime novels are tepid compared to mine. *I want to be known as the greatest crime novelist who ever lived!*"

WRITERS RESEMBLE THEIR work. At six-two and 190 pounds, Ellroy is more garish than life, guzzling coffee the way he once did wine, sporting one of the dozens of outré Reyn Spooner Hawaiian shirts he wears in the summer. He's constantly in motion, jiggling his legs while he sits, springing up to go to the bathroom three or four times an hour. With his mustache, thinning hair, and little round spectacles, he resembles a bearish Adolf Hitler.

And there is the way he talks: quick, clear, irrationally intense. He's often smiling; he's been married to his second wife, writer Helen Knode, for a month, and he actually seems happy. But despite a winning impishness, he is, at heart, a very serious man. Like the veterans of A.A. meetings who've confessed so often they no longer know which stories are true, he delivers his monologues in carefully wrapped packages.

"You can recognize the anger and intensity when you're just having coffee with him," says the author Joseph Wambaugh, a friend of Ellroy's who also writes about troubled L.A. cops. "I always suspect that beneath it there's a performer there. I suspect James wouldn't be saddened if he found out he couldn't write anymore but could be a major movie star. You sort of know you're being put on when you're with James Ellroy—maybe even when you read him, in a sense. But it's so charming that you don't mind."

After the publication of *The Black Dahlia*, Ellroy was called upon to relate over and over again the circumstances surrounding his mother's 1958 strangulation. In Ohio, a local-television anchorwoman accused him of telling the story dispassionately. His response: "You tell something 6,000 times, it's going to lose some of its punch." He never minded the attention, though, not even when *People* magazine printed a posed picture of him about to impale a cat with a pitchfork in his landlady's backyard. "Better that than nothing," he sighs. "I like talking about myself. I've got a big ego. I discerned a while back that these are difficult books. I need publicity."

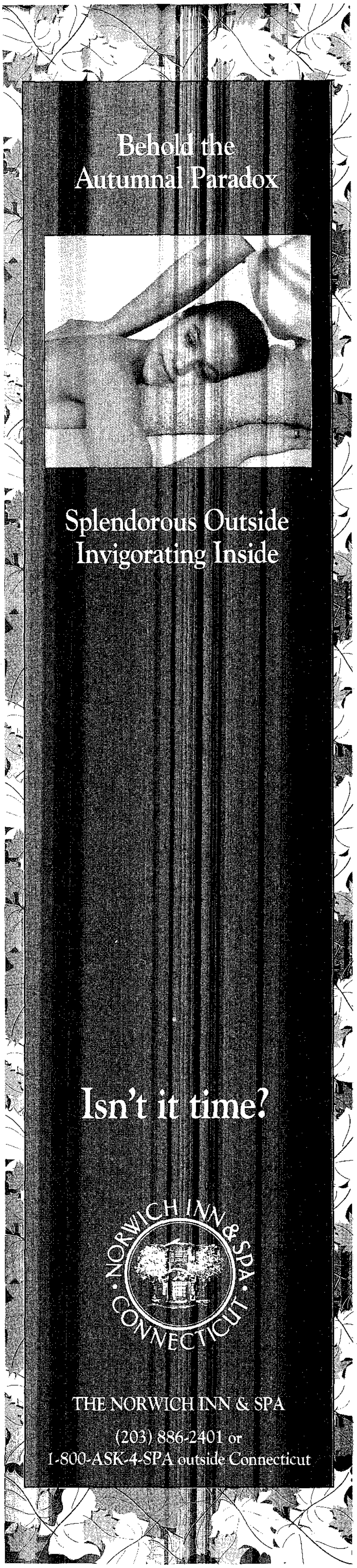
Long ago, Ellroy realized that his life was his greatest publicity asset. He was born early in 1948 to an alcoholic registered nurse and a free-lance accountant. Dad had an erratic business doing inventories for pharmacies and, like Mom, a penchant for fleshpots. In the late forties, he'd briefly been Rita Hayworth's business manager, and when Ellroy was about fourteen his dad told him that he'd slept with her.

His parents' divorce, when he was six, was pure Grand Guignol. His mother got custody, as mothers always did then, although Ellroy preferred his father. "I found her in bed with men," he recalls. "I had a lot of uncles." For no apparent reason, early in 1958 she moved with her son to El Monte, a lower-middle-class burg in the San Gabriel Valley.

On Sunday, June 22, he cabbed home from the bus depot after spending the weekend with his dad in L.A. Police cars idled in front of his house. Plainclothes cops, like Jack Webb on *Dragnet*. And he knew, just knew, that his mother was dead. The cops told him she'd been seen leaving a local bar the night before with a dark-haired man of about 40 and a blonde woman with a ponytail. That morning, she'd been found by some Babe Ruth League baseball players in the bushes outside Arroyo High School—naked, strangled, not raped, with a silk stocking wrapped around one leg and fragments of beard lodged under her fingernails.

"I think she went with the man and the woman," says Ellroy dispassionately. "She wouldn't f--- the guy, the woman took off. Or the man wanted a three-way, some sleazy deal like that. And she lost her temper—she could be very articulate when she got angry. And he hit her, and one thing led to another." He pauses. "I felt relieved. I remember forcing myself to cry crocodile tears on the bus going back to L.A." His mother's killer was never found.

ELLROY'S LIFE WITH HIS FATHER was chaotic. They had a beagle, Minna, that was never housebroken, so the house always smelled. His dad, with his large lack of ambition, was always laughing when nothing was funny and asking him rhetorical questions: "You getting laid?" "Think you'll ever amount to much?" Ellroy once found him in bed with a teacher from his school. Al-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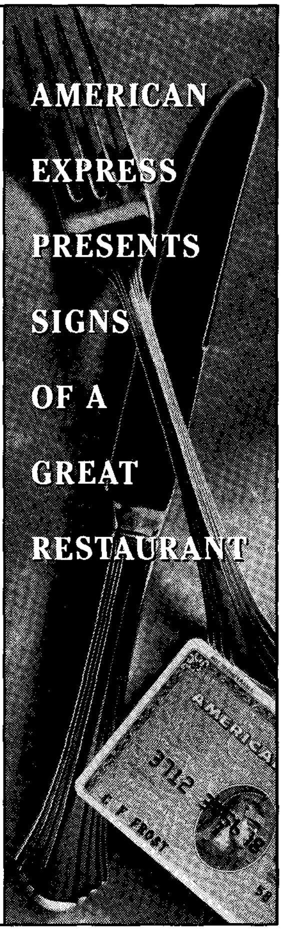

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ready six feet tall at ten, he started stealing Hardy Boys books from Chevalier's bookstore; although his father gave him a couple every weekend, he scarfed one a day.

Lee Ellroy had his first stroke in 1963 and was discharged from the hospital the day President Kennedy was assassinated. After that, James Ellroy became obsessed with the television series *The Fugitive*—its rootless hero, each week bird-dogging another groovy chick, hanging her up just before the curtain with the words "Baby, I've gotta walk, 'cause I'm a man on the run." Meanwhile, Dad was smoking three packs of unfiltered Lucky Strikes a day.

A few days a week, Ellroy went to school to sell Hang Ten swimming trunks he'd shoplifted. He gypped his father, who was living on Social Security and veteran's benefits, out of change. One day, after being berated for hours by the manager of Mattson's on Hollywood Boulevard for stealing, Ellroy arrived home late to find his dad being hauled away in an ambulance. He'd had a heart attack. Ellroy began preparing for a life without him.

He got drunk for the first time that summer of 1964. He lifted a bottle of Taylor New York State champagne from a store in his neighborhood, drank it, walked up to this girl he knew from school, unzipped his pants, and started chasing her. He'd been after her for years, but now he had courage. His old man, back from the hospital, found him throwing up at home and said, "You're gonna be an alcoholic, just like your mother."

The rare times he went to school, he was insane. Fairfax High School was mostly Jewish, so he wrote a song criticizing American Nazi Party leader George Lincoln Rockwell to impress a girl. Teachers called him disruptive and suspended him. Now, he thought, he'd have the time to become a great novelist.

So he joined the Army—just as Vietnam was heating up. His father took a turn for the worse and began to die in a Veterans Administration hospital in L.A. While taking the Army oath, Ellroy realized he was making a big mistake. He started faking a nervous breakdown by stuttering, then tearing his clothes off and running naked through the Fort Polk, Louisiana, reception station. A psychiatrist bought his act. He was discharged just in time to be with his father when he died.

Dad's last words: "Son, try to pick up every waitress who serves you." And Ellroy thought, "You're free. Now you can get laid, drink, write books."

He got work passing out handbills for a Serbo-Croatian psychic named Sister Ramona. Days of Thunderbird, marijuana, and Benzedrex nasal inhalers. In the back room of a friend's house, Ellroy spent hours losing himself in the music of the German Romantic composers. He began calling nearby homes, and in those days before answering machines, no answer meant the house was unoccupied. So he'd find an open first-floor window, or punch one in, and steal liquor, underwear, books, money, and credit cards, raid medicine cabinets, make himself ham sandwiches.

It was a voyeur's cheap thrill. What was it like to have brothers and sisters? Leather couches? Air-conditioning? The thrill ended in late 1968, after someone reported having seen Ellroy sneaking into a deserted house, and a team of L.A. cops barged in with shotguns and arrested him. He got three years' formal probation, and the following year, something told him not to break into houses anymore. It was the time of the Manson killings, and L.A. was getting paranoid.

He served time in the county jail, off and on, over the next seven years. There were convictions for being drunk, driving while intoxicated, and petty theft—some 30 in all, he claims. "County jail is two stupid white guys, two stupid black guys, and two stupid Mexican guys," Ellroy says, "talking about all the foxes they've f---ed, all the crimes they've committed, all their athletic prowess. And it's all bulls---. I always had some germ of circumspection that said, 'White boy, don't open your mouth.' I think I should've been in grad school somewhere."

It was a mangled, dicey period. Ellroy got fired from the Porno Villa bookstore for tapping the till. He had a job repossessing cars but lost it. The money from his mother's life-insurance policy ran out, and he became homeless. He'd "dine and dash" at local restaurants. Sleep up against a back wall in a park or in a pay toilet in an old Spanish building in central L.A. Taking shelter in libraries, he read.

He sank deeper and deeper into madness—until 1975 and the brain freeze on the roof that, in its own ironic way, started his ascent back into sanity.

AROUND HIS THIRTIETH BIRTHDAY, Ellroy started making notes for a novel he'd felt churning in his subconscious for years. An obstreperous caddy who called his golfers "bwana" and "sahib," he'd been fired from Hillcrest for punching out a guy who owed him money. But he'd been in A.A. and sober since 1977. Looping blissfully now at the Bel-Air Country Club and working briefly as a process server, he tossed the book around in his brain—afraid every night when he went home to his rat-trap room at the Westwood Hotel that he wouldn't succeed, that a guy like him could never write anything that was any good.

Finally, on January 26, 1979, he went out onto the green, stared up into the sky, and prayed: "Please, God, let me start this book tonight." That night, standing, writing on his dresser, he did. Ten months later, he sent it to four agents listed in *Writer's Market 1980,* all of whom responded positively within a week. The man he went with sold it to Avon as a paperback original for $3,500. *Brown's Requiem*

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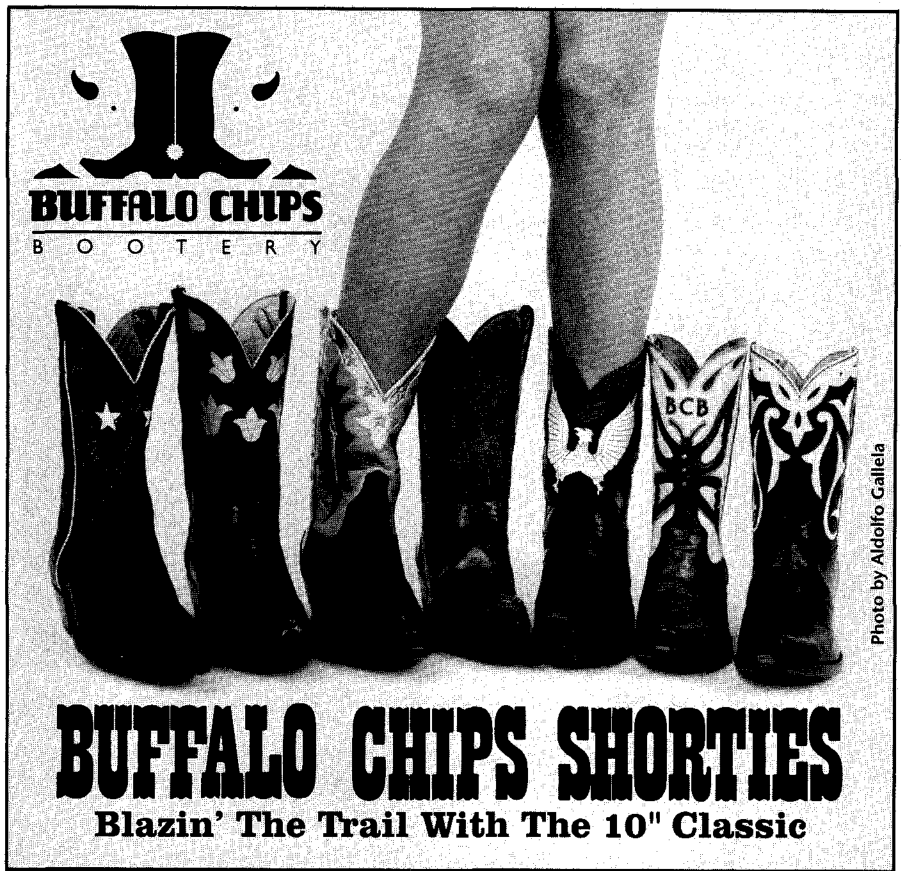

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contains the embryo of the later Ellroy: the fallen-cop anti-hero who's an orphan, the *noir* heroine, the machinery of corruption. But its prose outshines its plot.

With his first check as an author, Ellroy got a hooker, paid his back rent, bought a cashmere sweater and a $500 1964 Chevrolet Nova, and took his girlfriend away for the weekend. By Monday, he was broke. But he was getting things done. Seven months later, he sold his second novel, also for $3,500, and—before his first was in the stores—moved across the country, alone, to Eastchester, New York. It was 1981.

"I'd been in L.A. too long," he explains. "I have jolts of fear in Los Angeles that I don't get anywhere else. It's as if L.A. knows me better than any other place, and thus, I'm vulnerable."

Ellroy's second novel, *Clandestine* (1982), a thinly veiled, chronologically altered portrait of his mother's murder and himself as a young boy, was nominated for an Edgar Award, America's premier crime-writing prize. Caddying mornings at the Wykagyl Country Club in New Rochelle, Ellroy put aside a third novel, *L.A. Death Trip,* and wrote half of a fourth, an *hommage* to Saul Bellow's *Adventures of Augie March* called *The Confessions of Bugsy Siegel,* about the real-life gangster. The bloated *Death Trip* (at the end of which L.A. burns to the ground) was rejected by seventeen publishers. Undaunted, Ellroy marched into New York's Mysterious Bookshop and confronted its owner, mystery Poo-Bah Otto Penzler.

"He said, 'My name's James Ellroy, and I'm the next great one,' " recalls Penzler, who subsequently read Ellroy's books. "I thought, 'This is an extraordinarily original talent who doesn't really know how to write a book.' A very powerful stylist, but they weren't particularly well constructed plots. But he was such a bright guy and had so much raw talent, I never thought for a moment he wasn't going to be a monster."

Penzler agreed to read Ellroy's two unpublished manuscripts and introduced him to Nat Sobel, who has been his agent ever since. During a meeting at Penzler's store, Sobel and Penzler told Ellroy that *Siegel* was out to lunch but *Death Trip* could be reworked. It was eventually published by Penzler's imprint, Mysterious Press, as *Blood on the Moon* (1984). At 36, Ellroy was able to put caddying behind him, and he's been a very generous tipper ever since.

With *Because the Night* (1984) and *Suicide Hill* (1986), *Blood* forms a trilogy about an evil-genius L.A. cop named Lloyd Hopkins. A pasteboard Nietzschean *über*man at first, Hopkins becomes by the end of the series the archetypal Ellroy cop, indistinguishable from his prey and tortured by guilt. "Hopkins is essentially a criminal," one of the character's colleagues says. "What sets him apart from a run-of-the-mill street thug is a one-seventy I.Q. and a badge." Martin Plunkett, the

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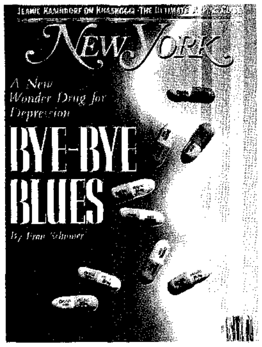
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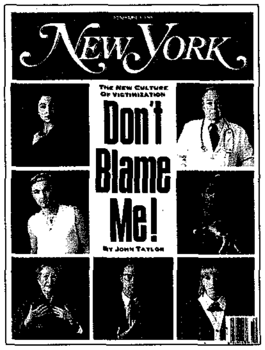
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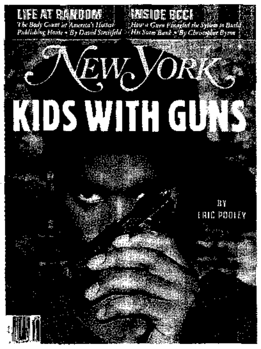
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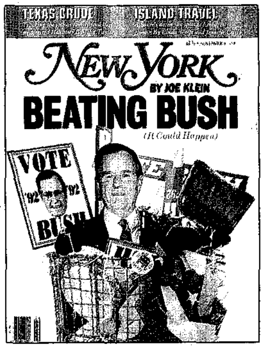
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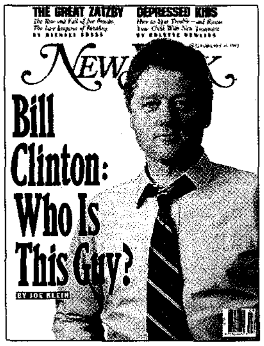
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Everything about Robert
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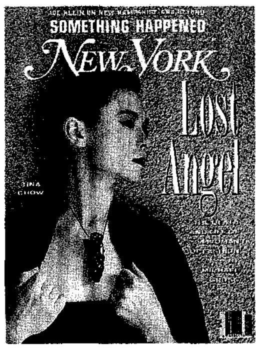
SOMETHING HAPPENED
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Lost Angel

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serial killer who narrates *Killer on the Road* (1986), is simply Hopkins without the badge.

It wasn't until the L.A. Quartet that Ellroy soared as a writer. He returned to the approximate era of *Clandestine*—L.A. in the late forties. Built on tightly reasoned plot outlines, his stories became increasingly complex, to the point where *The Big Nowhere* (1988) holds some 60 important characters and three simultaneous plot lines. But he'd found his métier; his cops *are* his criminals. The system isn't corrupt; corruption *is* the system.

"What I can generally remember is an older and inchoately perceived Los Angeles of the fifties," says Ellroy, who hates doing research, relying instead on his prodigious, imaginative memory for historical details. "I remember feeling that things were going on outside the frame of what I was seeing. The language I got partly from my father, who swore a lot. It was an older L.A., a man's L.A., where everybody smoked cigarettes and ate steak and went to fights."

Ellroy's attraction to the period began when he first heard about the Black Dahlia murder case. Two weeks after New Year's Day 1947, an aspiring actress named Elizabeth Short was found in a vacant lot, hacked in half and eviscerated. Her murderer was never found. Mentioned briefly in most of Ellroy's previous books, the case is solved fictionally (and preposterously) in *Dahlia,* a personal rite of passage and the author's first truly popular novel. It was "the shocker other writers would kill to have written," said author Harlan Ellison.

"When you live in your imagination, you re-create things," Ellroy says. "I got off my mother's death that way."

Dahlia's follow-up, *The Big Nowhere,* limns twin phobias of L.A. in 1950: Communism within the movie industry and homosexuality. One cop is assigned to infiltrate Hollywood and find Communists, while another goes against departmental policy by investigating a string of gay murders. It's Ellroy's essay on McCarthyism.

The author's next novel, *L.A. Confidential,* is his biggest book thus far (496 pages), and it makes even greater demands on the reader. Constructed around one of Ellroy's hallmark slaughterhouse scenes—this one the "Nite Owl Massacre" of six in the walk-in refrigerator of a 24-hour diner—it is written in prose that avoids adverbs and adjectives. Look-alikes are implicated in crimes, making it very difficult to keep track of suspects.

Some dialogue from *L.A. Confidential:* " 'Franchise boys got theirs three triggers blip blip blip. F---ing slowdown ain't no hoedown, Mickey thinks he'll get the fish but the Irish Cheshire got the fishy and Mickey gets the bones no gravy he is dead meat for the meow monster.' "

"He's progressed in the last four books to the point where he's so far beyond genre he's almost unreachable," says

Katherine Dunn, a friend and fellow Knopf author (*Geek Love*). "At this point, he really, truly is a maniac. For a mature writer to maintain that level of passionate anger is a very rare commodity. What we're seeing is a writer drive himself to genius."

ELLROY'S EASTCHESTER OFFICE IS the apartment he moved into after leaving L.A., and it's a shrine to crime fiction—his own. Bookshelves are filled with foreign editions of his novels: French, German, Swedish. It's a dark, smallish studio without a television, and its backyard is a pissant golf course Ellroy looped a couple of times in the old days. On the walls are elaborately framed newspaper and magazine articles. About him. There are boxing magazines and old green curtains. Everything is neat; too neat, perhaps, like a dam against disorder.

Likewise, there's little askew in the two-story rental house in New Canaan, Connecticut, he shares with Helen Knode. It's an austere white Colonial overlooking the Stamford Reservoir, and it doesn't seem to have quite enough furniture. Ellroy and his first wife, a marketing executive, were divorced last September, after two and a half years of marriage. In addition to a house, she got Ellroy's beloved dog, Barko, the four-year-old bull terrier he fondles forlornly on the jacket of *White Jazz*. (He has visitation rights.)

In the basement is a Tunturi step machine Ellroy pounds after a morning's hard work and a health shake. The living room sports a bust of Beethoven and portraits of Schubert and Brahms. One second-floor room is empty. Most of the books on the shelves are his own. Ellroy doesn't read much anymore; outside art is intrusive.

"I live a quiet life," he says, settling into a chair in the small room where his wife is writing her first novel. "I need no outside stimulus. What I do is brood. I sit in one place quietly, or lie down on the bed upstairs, and think. About crime, about politics, about how to market my books. About the association of men and women. What else is there? There's art and sex. The whole thing of men and women just blows me away. Love. Death. Sex. What's her body look like after she takes her clothes off? Commitment." It's a mental life so nonstop that years ago, the only way he could get to sleep was by reenacting Hemingway's suicide scene—buy a shotgun, sit in a chair, trip the trigger with his thumbs—in his head. All the way to sweet oblivion.

"A lot of people take James on one level," says Nat Sobel. "The fact that he uses the nickname Dog. That he likes to bark or howl as a form of salutation. The fact that he likes to say totally outrageous things, knowing that he's sending everybody in the room right through the ceiling. But when you get behind that, you see how hard he

The insightful book that helps even the experts uncover their own "mixed feelings"—

Deborah Tannen, author of *You Just Don't Understand,* and her sisters, find it—

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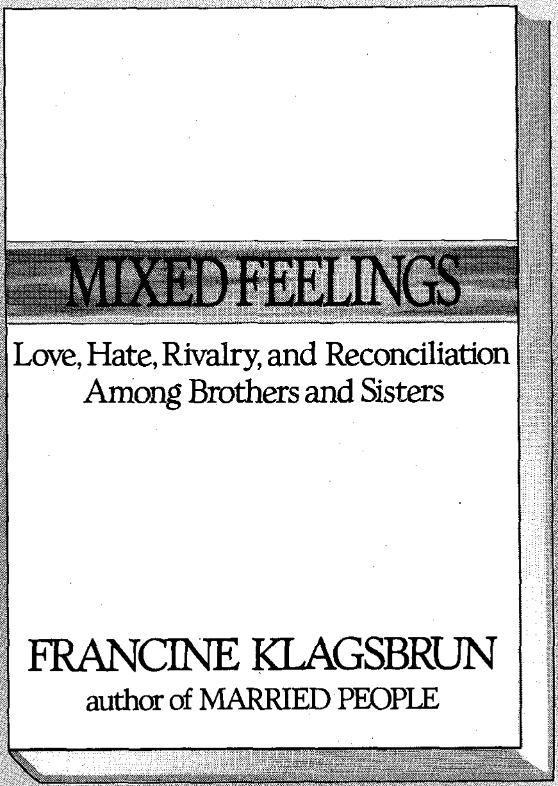
Deborah, Naomi and Miriam Tannen are unanimous: "As three sisters who cherish our closeness, **we found it rewarding to read MIXED FEELINGS at the same time.** It certainly opens up an arena that is often talked about. It was uniquely relevant to each of our personal and work lives, and also **got us talking about our relationship to each other in new ways.**"



MIXED FEELINGS

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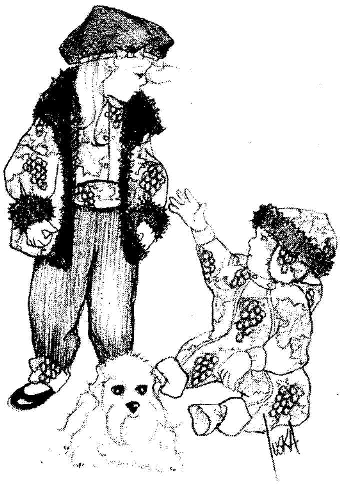

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works. He approaches the art of writing fiction with a jeweler's loupe."

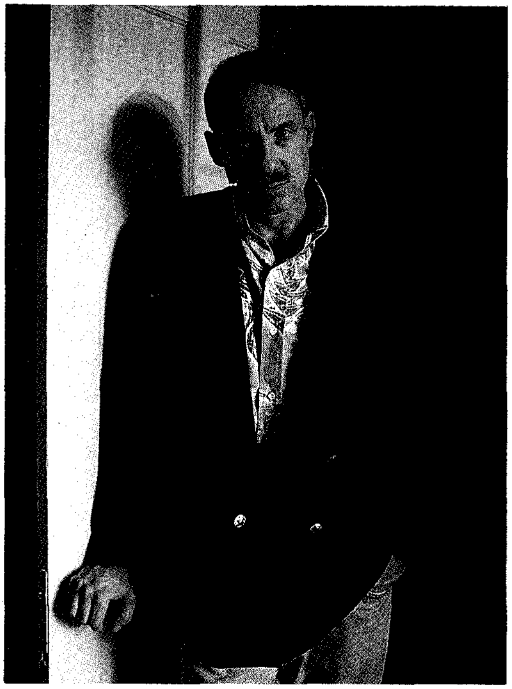
Ellroy works five or more hours a day, scrawling block-capital letters maniacally on lined pads. And his outlines, from *Dahlia's* 142 pages to *Confidential's* 211, allow for Byzantine plots. Since *Confidential,* he has resorted to inserting fake newspaper and magazine clippings into his text, to bring confused readers up to speed. He hoists an outline he just finished for his next book, *American Tabloid,* about the Kennedys and Marilyn and the mob. It's 345 pages.

After the writing comes a lengthy edit. The first draft of *Jazz,* for instance, was even more clipped and opaque than the version about to be published. Working first with Sobel, then with Knopf editor Sonny Mehta, Ellroy painstakingly added words to the manuscript. "The first draft was extremely challenging," says Mehta. "What James was doing was extremely ambitious. But I think you have to engage people and draw them into the story. And I thought that essentially we had to make it a little easier for them."

Even with the revisions, Ellroy's style still demands a certain diligence. On every page, the violence his characters do to one another is matched blow for blow by the violence Ellroy does to the English language. "I thought the last three books have become more and more hard to read," says Otto Penzler, whose Mysterious Press (now owned by Time Warner) published eight of Ellroy's novels before losing him to Knopf. "I think he has gone as far as he can go with making the style as terse as he has, as clipped. And I would still like to see *somebody* there with whom I as a reader can empathize."

Ellroy never apologizes. He explains. "I don't want to entertain readers. I want to shock them. I wanted a hellishly violent story told in a hellishly violent language by a very bad man."

Sonny Mehta found Ellroy eager to please. After all, Knopf had been the home of Raymond Chandler, James M. Cain, Dashiell Hammett, and Ross Macdonald. It had long been Ellroy's ambition to join that pantheon.



AIMING TO BE "THE TOLSTOY OF THE CRIME NOVEL."

In fact, so steeped is Ellroy in the crime-literature tradition that he's weirdly indifferent to Hollywood. Seven of his books have been optioned, but the only film version to appear so far is *Cop,* a tepid 1988 adaptation of *Blood on the Moon,* starring James Woods as Lloyd Hopkins. "I think my books don't translate well to the screen," Ellroy says with clear pride. "I think they're too dense, too complex."

He paints a portrait of high domestic serenity and all-consuming work that is only occasionally disturbed by a letter or review accusing him of being homophobic, misogynistic, or mean. Most of his homosexual characters are self-loathing creatures, and a lot of his straight women do seem to be ex-hookers. Ellroy is unapologetic; the views are those of his characters, locked in a moralistic past, and not his own. "I think that social revisionism and political correctness make for very, very bad crime novels," he says.

Amid the calm, before the tsunami of press and reviews that will surround *Jazz,* Ellroy is regrouping himself for the next step in an ambitious career. He intends to re-create the entire history of twentieth-century America—which he calls "the story of bad white men"—through crime fiction. *Tabloid* is the first step, a "secret history" of the sixties, focusing on John and Robert Kennedy. Eventually he'll have ten, twelve, maybe more books, all of them packed with fervor and historical fact. He even broke down and hired a $25-an-hour researcher to help him with the legwork for *Tabloid,* which starts in 1957 and ends with Robert Kennedy's assassination. It's all part of his bid to become, as he puts it, "the Tolstoy of the crime novel."

"All I have is the will to remember," says *Jazz's* Dave Klein. *"Time revoked/fever dreams—I wake up reaching, afraid I'll forget. Pictures keep the woman young."*

"This whole *noir* thing—I feel it so strongly," says James Ellroy, snaking a hand around his new wife's waist. "There's a woman, you flush your life down the toilet. But I don't want to live that life, I just want to write it." ■

Photograph by James Hamilton.

My daughter just asked me
when she would stop growing.

said with any luck, never.

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BEST BETS

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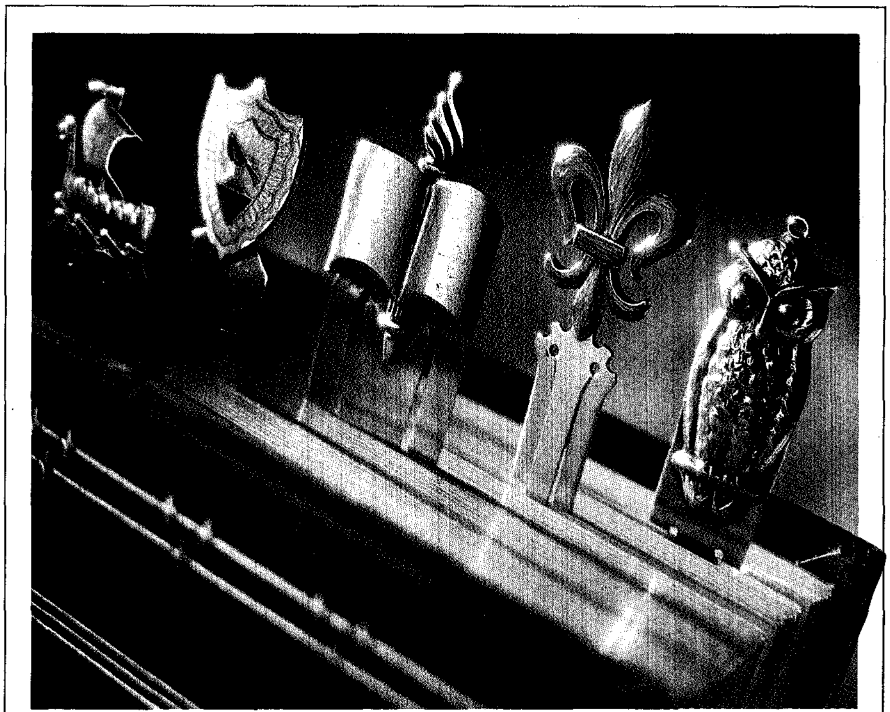
By Corky Pollan



Readers, Take Your Mark

Forget their stomachs! How about feeding the *minds* of your host and hostess by taking them a book? But not just any book, one with a vintage bookmark tucked inside. At least, that's the thinking of Tillie Steinberg, who has put together an exciting collection. She has bookmarks in sterling silver, silver plate, enamel on sterling, brass-and-agate, and others, and they date from as early as the 1880s to as late as the 1950s ($65 to $195).

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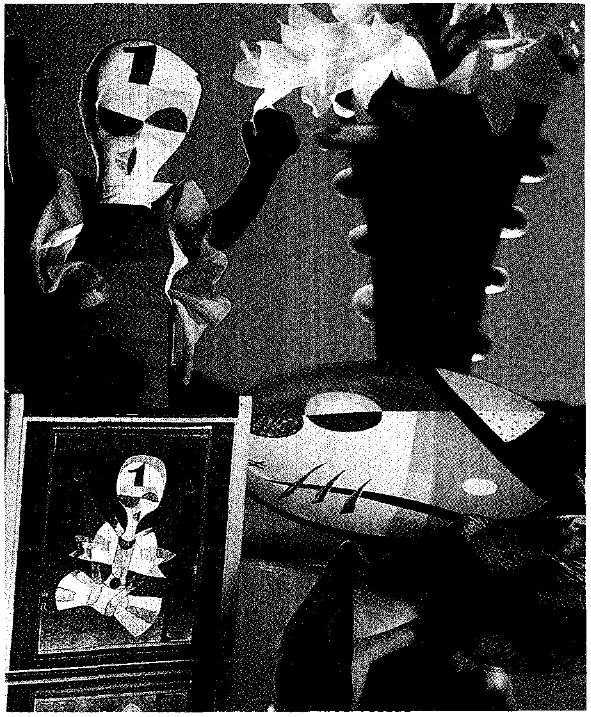

A desecration or an enhancement? Few things have generated as much controversy as the expansion of the Guggenheim. But despite the furor, visitors have greeted the new gift shops with delight. Twenty-five percent of the mix relates to the museum's permanent collection or to exhibitions. Marc Chagall's and Franz Marc's works have been turned into puzzles, notepads, and brooches. There's Susan Eslick's Kandinsky-inspired plates, and silk scarves that evoke Gino Severini's paintings. Jack-in-the-boxes recall Klee, Chagall, and Rousseau, and Tommie Rush's glass bowls suggest the museum itself. (From $8.50 for a notepad to $95 for a scarf to $1,200 for a Rush bowl.)

GUGGENHEIM MUSEUM/*1071 Fifth Avenue, at 89th Street/423-3615*

Photographs: left, Les Jörgensen; top, Michael Mazzeo, book courtesy of Pageant Book and Print Shop; bottom, Enrique Cubillo.

Movies/David Denby

HOW THE WEST WAS LOST

“. . . Eastwood doesn’t shake up the Western the way Altman did. *Unforgiven* is a work of revisionist classicism, a masterpiece . . .”

“WHEN THE LEGEND BECOMES FACT, PRINT the legend.” This much-quoted line from John Ford’s 1962 Western *The Man Who Shot Liberty Valance* is one of those Fordian sentiments that come dangerously close to cynicism, but in its noblest sense, what it means, I suppose, is that mere facts should never destroy the mythmaking (like Ford’s work) that gives life its larger significance. The miracle of Clint Eastwood’s **Unforgiven** is that it prints both the fact *and* the legend, and neither contradicts the other (both turn out to be true). *Unforgiven* is a bitterly honest and witty movie—an adult Western—and yet one comes out of it feeling elated. Despite all its truth-telling, its sexual candor, its rain and darkness, the movie has an undefeatably heroic spirit. Eastwood has done something extremely difficult: He has dissolved the clichés about the old West without dissolving the grandeur of its stories.

In his long, many-chambered career, Clint Eastwood has exhibited both genuine talent and commercial cynicism. Restlessly ambitious, he has done many things that were “interesting” without quite being good. Insiders say, “Clint is smart,” meaning shrewd, tough, commercially adroit. In the Dirty Harry films and some of the thrillers, Westerns, and cop movies he directed himself, he easily exploited the American love of shooting-gallery violence. Under his pitiless monetary gaze, the bodies fell by the hundreds.

And yet sterner impulses were obviously working in him—an obsession with isolated, tormented men, an appreciation for such expansively creative personalities as Charlie Parker (*Bird*) and John Huston (*White Hunter, Black Heart*). In *Unforgiven*, Eastwood has dropped his audience-tickling cheapness, his opaque cool and squint-eyed tag lines (“Make my day”). Working with a vibrant, classically structured screenplay by David Webb Peoples, he has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art.

By the early 1880s, the West has already passed into legend. An eager little dime novelist, W. W. Beauchamp (Saul Rubinek), wanders about Wyoming, attaching himself to the aging outlaws of the postwar period, milking the old reprobates for usable material. He is the ersatz poet of the wild West’s decline. To live up to his expectations, these tired old men rely on nerve or wit and struggle to gain an extra advantage. Some of them have tried to settle down with women, but it’s an uneasy bargain for them, since they still embrace the stoic code of the loner—the code that explicitly denies women any power. Women’s only chance is to provoke: As in so many male-dominated epic works, women set the plot in motion and then disappear.

IN LIKE CLINT: *As a retired bad guy out for one last kill.*

In the lonely town of Big Whiskey in the Wyoming high country, a prostitute laughs at a cowboy as he undresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), a jovially ruthless retired outlaw, has no interest in formal justice; all that Little Bill wants is power and whatever peace his bullying authority can impose on the town. He reasons that the cowboy isn’t normally vicious and that the girl is just a “cut whore”—a piece of property, suddenly reduced in value. So Little Bill proposes what he thinks is an equitable solution: He makes the cowboy and his partner, who participated in the slashing, turn over to the owner of the whorehouse a payment of six horses.

The structure of the movie is almost Shakespearean: By failing to serve justice, the sheriff unleashes the dogs of chaos. The leader of the women, an older prostitute known as Strawberry Alice (Frances Fisher), incensed by the insult of the horse payment, gets the women to contribute their earnings to a bounty: Anyone who kills the two cowboys will receive $1,000. What’s fascinating is that Eastwood makes a feminist case and finds it morally questionable at the same time. Apart from sending the cowboys to jail, what would justice be? The injured woman has recovered her health (though not her looks) and asks for nothing. As for Strawberry Alice, she wants revenge, not justice; she goes too far.

In rural Kansas, another retired bad guy, Bill Munny (Eastwood), leaves his farm and his young children behind and heads off to Wyoming with a young thug, a punk who styles himself the Schofield Kid (Jaimz Woolvett). The Kid convinces Munny that they can easily kill the cowboys and pocket the cash. Munny’s young wife has died, and his hog farm is failing; he needs the money, but he also needs the approval of his dead wife, who persuaded him eleven years earlier to give up drinking and killing and settle down. The wife’s loving admonitions still play inside his

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head—he talks stiffly about "the error of my ways," as if she were haunting him. Grimacing as he struggles with his horse, Clint Eastwood, at 62, finally makes expressive use of his dry, gnarled taciturnity. For once, we can see what's working on him—he's ashamed of himself. Munny's wife has destroyed any pleasure he might take in getting back into the saddle as an outlaw. By now, he agrees with her about his past. He will kill again, but only because he can't do anything else.

Riding West with the Kid, Munny stops to pick up his old partner, Ned Logan (Morgan Freeman), who understands him perfectly. The two older men are disgusted by the boy, who just wants to kill someone fast and become like them. As they travel across the wide-open landscape (most of the film was shot in beautiful Alberta, Canada), moving West in imitation of the journeys of so many earlier heroes, they talk over their lives as killers and as husbands, and I had the uncanny sense that Peoples and Eastwood really understood what such men were like. Once again, we get the classic Western moment, the last ride. Only this time the moment is colored by an acrid sense of futility, since the men know full well that they have little reason to kill. The skies are darker than usual, the faces often in shadow, the journey filled with physical discomfort.

They are beaten to Big Whiskey by someone who doesn't need a reason to kill—English Bob (Richard Harris), a florid, spectacularly flamboyant hired gun in a black suit, accompanied by the scribbling, credulous Beauchamp. Richard Harris has become one of the great eccentrics. With his fleecy long white hair and paper-white skin, Harris, like his Irish compatriot Peter O'Toole, is a physical near-wreck who remains omnipotent in words. Eloquence and irony pour forth from the scrofulous gentleman English Bob, all perfectly beside the point out there on the range. The movie now turns into a series of confrontations with that malicious wit Little Bill, whose general strategy is to disarm men with the help of deputies and then beat them up. As Harris's eloquence fades, Hackman's gaiety increases. Eyes crinkling in mirth, he takes away not just English Bob's pride but also his "biographer," Beauchamp, who now believes *his* tall tales, which are cynical rather than heroic. Clint Eastwood has always had a mordant streak of humor based on cutting through the bull and getting right to the point of something. You were lying, you were fooling around, well, *this* was the truth—you got shot. Make my day. Now Eastwood achieves the same abrupt rush of attention without always resorting to violence. He has discovered the pleasures of language and irony.

And I can't get over how tightly the movie's themes are structured. The cowboy who slashes the giggling prostitute—let's call him Little Dick—eventually dies in an outhouse. But there's also a man we'll call Big Dick (Little Bill, entertaining Beauchamp, tells his story), a fellow so emboldened by the size of his member that he gets careless in a gunfight and also dies. Clearly, a man obsessed with his pecker is not going to survive the peculiar gladiatorial rigors of the West. This movie celebrates maturity without moral simplicity. The themes are Hemingwayesque: When your speed has gone, what's left of your nerve, your willingness to kill? And if you still have the willingness, can you bear the stupidity of killing?

Munny, hiding in the rocks, shoots one of the whorehouse cowboys with a rifle, and the moment has an anguishing painfulness. The cowboy is young and his death absurd; Eastwood paces the scene slowly, drawing out the moral squalor of it. The camera just observes, and from straight on. Eastwood has given up the extreme angles, the shock cutting, the naïvely decorative and "artistic" touches of his earlier Westerns. He's looking straight at his material and letting it play in depth because at last he has something straight to say. In the end, Munny is given a reason to kill, and in the final confrontation with Little Bill, he sets to rest the contradiction between his guilt and his overwhelming talent for violence. The stuff about steel nerves that Beauchamp has been feasting on turns out to be true after all. Throughout the movie, the legend has turned into fact—into discomfort and bedraggled whores—and now, suddenly, it becomes legend again. Munny is a great man without being a good man. Eastwood doesn't shake up the Western aesthetically the way Sam Peckinpah or Robert Altman did. His *Unforgiven* is a work of revisionist classicism, yet it's a masterpiece.

THE NEWS THAT **La Discrète** HAS WON prizes in France tells me more about the troubles of the French film industry than I want to know. This is an emotionally inert movie and, for all its high-toned literary perversities, a dead-obvious one, too. In Paris, two men—one old and remote (Maurice Garrel), the other young and wildly narcissistic (the priggish Fabrice Luchini)—play nasty tricks on a young girl (Judith Henry), a student who turns out to be stronger than either man had expected. Though intended as an exposure of the young man's fluent self-satisfaction, *La Discrète* has been made in a style that one can only call . . . self-satisfied. That is, without grace, speed, or daring. The writer-director Christian Vincent depends on the kind of feeble aphorisms that so often try, and fail, to do the work of dramatic construction in intellectual French movies. See it only if you can be wowed by such lines as "Women are pragmatic: They know proofs of love exist but love does not exist." ■

Books/Rhoda Koenig

RAISE HIGH THE ROOFBEAM

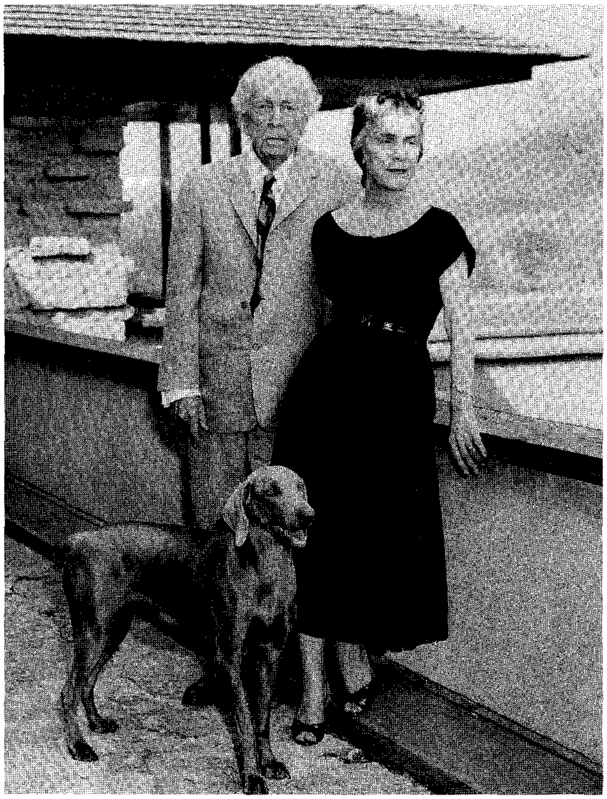
"...Secrest's biography is an impressively, sometimes exhaustingly detailed study that deals, astutely and fairly, with Wright..."

Frank Lloyd Wright: A Biography, *by Meryle Secrest. Alfred A. Knopf; 656 pages, $30. To be published September 17.*

FRANK LLOYD WRIGHT'S MOTHER WOULD say, of her famous brother and her more famous son, "Jenkin preached; Frank builds." There was no doubt she meant these were the same activity. She may or may not have hung engravings of cathedrals around her baby's crib, but, from the beginning, she certainly groomed him to be an architect, as a way of doing the Lord's work. Ironically, though, Anna Wright's spectacular success had, at its heart, a great heresy: Wright's work was informed by a religious impulse, but the god he wanted worshiped was himself.

Meryle Secrest's biography is an impressively, sometimes exhaustingly detailed study (not everyone will wish to follow her through the serpentine paths of Wright's business affairs) that deals, astutely and fairly, with Wright's accomplishments and motives. Except for the occasional trite or squashy expression ("Wright was drawn like a magnet," "the grand old age," "as luck would have it"), it is intelligently and carefully written. But, for all Secrest's good work in painting Wright's portrait and filling in the background, he remains two-dimensional, a combination of vaudeville entertainer, wrathful elder, magician, and sage. It is unlikely, however, that this could be otherwise: Wright became adept early on at shielding his real self from public gaze. Secrest's description of the Darwin Martin house Wright built in Buffalo—"ostentatiously, almost aggressively on display," yet fiercely private—seems an apt metaphor for his own remote and manipulative personality.

Not only Wright's mother but her family was a strong influence on him (the Wright family, Wright's father included, was negligible—one cannot have two gods in one house). Dissenters who emigrated from Wales in the mid-nineteenth century, the Lloyd Joneses of Wisconsin were well known, at the time of Wright's birth in 1867, for their rigor and piety. "Truth Against the World" was the family motto, which Wright later adapted, for himself, to "Truth Is Life"—and which he insisted, over the understandable protests of his first wife, on having carved above their fireplace. Wright's mother, who made it plain that she thought more of him than of the unreliable husband she divorced when Wright was a teenager, gave him a firmness of purpose but also a self-possession that amounted to narcissism and the spoiled child's fear, underneath the brash surface, that such praise must be unjustified. That qualm would provoke Wright to embarrassing exhibitions of his need to be reassured of his importance. In Abercrombie & Fitch one day with the architecture historian Henry-Russell Hitchcock, Wright harangued the manager for half an hour, telling him he ought to have a free overcoat, as it would be an advertisement for the store to have such a distinguished man wear it. When the manager finally gave in, Wright said, "Fine, and I want one for my friend, too."


STAGE WRIGHT: *With third wife Olgivanna at Taliesin in 1956.*

Such brashness and perseverance, coupled with charm and, of course, his considerable talent, made Wright a success from the beginning. Booted out of the firm of Louis Sullivan, the great Chicago architect, for moonlighting, Wright found in the local businessmen a clientele eager for his "organic architecture," work that would eschew the then-popular imitations of French and Italian palaces for a natural, honest style that expressed an American sense of place. The houses Wright built reflected his sense of the importance of the home as a sensual but sacred environment, a structure that would, as he wrote, "crown the exuberance of life." Sweeping away the rigidly defined spaces and fussy decoration of his time, Wright constructed living areas that flowed and snaked into one another, walls whose finish and texture (ranging from gold leaf to exposed brick) were their own decoration, designs that announced not only a harmony with but reverence for the natural world (finding that one site contained a willow tree, Wright simply built around it).

"Nothing about Wright's buildings," says Secrest, "is conceivable at first glance, as if he felt that the hidden treasure at their core was a prize that must be won.... The narrow entryways leading to vast rooms, the square room on one level that becomes an octagon on the second, the glimpses of deep perspectives and the obstacles presented by blank screens, the flash of light in a dark corner, the ability to conceal and reveal, the sense the viewer has of being drawn into an ever more mysterious exploration, mark aspects of his work that set it apart." The quintessential expression of Wright's philosophy was Taliesin, the complex of buildings for living and working that he created at his Wisconsin birthplace. Wright's sister said it even had a unique smell: "wood smoke, dried pennyroyal, pearly everlasting, and the faint elusive fragrance that emanates from oriental *objets d'art.*" Yet Wright's buildings, unlike others evolved from the same ideas, were bold as well as intimate and took ad-

Photograph by AP/Wide World.

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vantage of new materials and technology. The floating foundation of his Imperial Hotel in Tokyo enabled it to survive, nearly unscathed, the earthquake that hit Japan on its opening day, killing 150,000.

The domestic harmonies that Wright sought to enshrine in his work, however, were rarely reflected in what went on inside them. Wright left his gentle first wife for the wife of a client, who, along with her two children and four of her guests, was killed by a butler who went mad with an ax and then set fire to Taliesin. His second wife, a morphine addict who addressed him as "Lord of My Waking Dreams" at first, fought bitterly with him, on one occasion threatening him with a knife. While preparing to divorce her, he met his third wife, Olgivanna, the daughter of a Montenegrin general (her mother). Olgivanna was a generation younger than the other two and could match him in emotional strength and skill. Wright called her "the only woman I have ever known to be honest all the way through"—in other words, Secrest wryly notes, the best at manipulating him. Even Olgivanna's cleverness and devotion, though, were not proof against Wright's erratic temperament. One winter night when their daughter was eight years old, Wright packed a suitcase and stamped out the door; Olgivanna sent the child, in a nightgown and barefoot, into the snow to beg him to come back. In later years, Olgivanna would recapture some sense of power by spying on and browbeating the apprentice architects at Taliesin.

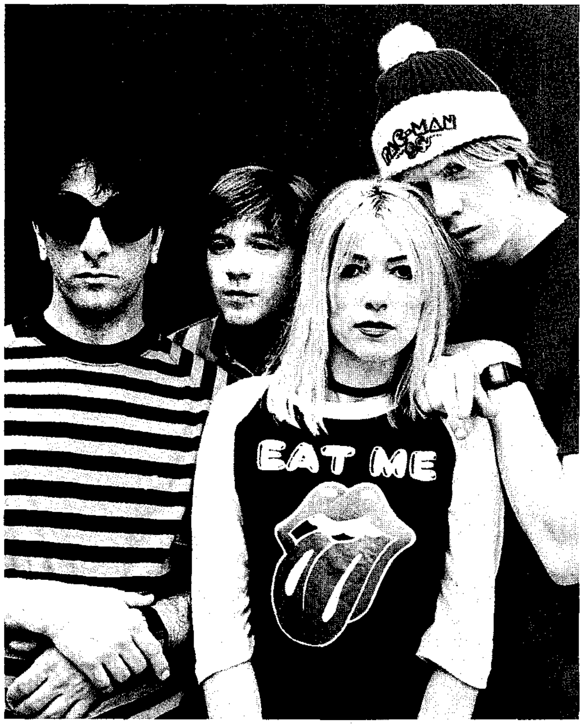
Wright often did not concern himself with such mundane matters as the cost of a building—and sometimes not even its use. He was as deaf to the wailing and gnashing of teeth by clients who were presented with reams of unexpected bills as to the distress of curators at the Guggenheim Museum trying to hang paintings on a spiral ramp with tilted walls. When one client phoned him to shout that the roof of his new house was leaking onto his desk, he replied calmly, "Why don't you move your desk?"

Brutal as Wright could be, though, he rejected the soulless modern architecture that has popularly become associated with him. He loathed the International style of the thirties, asking, "Why should architecture or objects of art in the machine age, just because they are made by machines, have to resemble machinery?" He was not pleased by Ayn Rand's portrayal of him in *The Fountainhead* as an architect whose supreme achievement is a skyscraper, a form he despised as representing the corruption and decay of capitalism. "Who but the landlord and the bank are benefited by skyscrapers?" Wright once asked. "They are Molochs raised for commercial greatness." While the gods of others were size or details, Wright never stopped searching for ways to evoke, in wood and stone, the spirit. ■

Sounds/Chris Smith

YOUTH MOVEMENT

". . .*Dirty* finds Sonic Youth older and wiser—well, sort of; odd percussion percolates through Suzanne Vega's excellent *99.9 F*. . . ."



***DIRTY* WORK:** *Ranaldo, Shelley, Gordon, Moore.*

IN THE CENTER OF OUR EAST VILLAGE restaurant table there's a lazy Susan, and the four members of the anarchic noise-rock band **Sonic Youth** have set it spinning—my tape recorder clinging perilously to the edge. The band thinks this is a great joke; I'm waiting for my Q & A to hurtle across the room, smashing to bits next to somebody's barbecued ribs.

The machine hangs on all night, though, and later, when the tape is played back, there's an eerie similarity between the interview and Sonic Youth's terrific yet frustrating new album, *Dirty* (DGC): It's a loud, roiling, disorienting tornado of sounds, with fragments of catchy melodies, tantalizing snatches of coherent words, and a palpable feeling of anger. And though Sonic Youth shows signs of growing up on *Dirty*, in person the four members are still plenty adolescent. "Christmas is coming, *New York* readers!" shouts Thurston Moore, the gangly six-foot-six-inch singer and guitarist, grabbing the tape recorder and yelling to be heard over the jukebox. "All your young nephews and nieces want the Sonic Youth CD!"

For eight years, Sonic Youth was so hip it was barely listenable. Earsplitting, dissonant electric-guitar distortion—complemented by the raging screams of Moore, guitarist Lee Ranaldo, and bassist Kim Gordon—made its members postpunk heroes and inspired a wave of anomically correct imitators. Then, in 1990, the band joined Geffen Records, becoming labelmates with Cher and Guns n' Roses. Downtown purists clucked that this was the biggest sellout since Pontius Pilate, and the band struggled to record *Goo*, its first Geffen album. "At the time, we didn't realize it, but all the talk was inhibiting," Gordon says.

Since then, "alternative" rock has become big business. Nirvana, a band Sonic Youth had nurtured, sold 7 million copies of its album *Nevermind* for Geffen by combining blistering, cathartic Sonic Youth–style noise with Top 40 song structure and Kurt Cobain's irresistible guitar licks. Nirvana did *Saturday Night Live;* Weird Al Yankovic did a Nirvana parody; somebody even put out a Nirvana comic book.

"When we came in to make *Dirty*, everybody left us alone," Gordon says. "Everything was Nirvana, Nirvana, Nirvana." For the first time, Sonic Youth hired an outside producer—Butch Vig, white-hot from his work on *Nevermind*. Vig's crisp studio work and the lack of corporate attention have given *Dirty* an anxious, amphetamine-overdose energy that fairly explodes out of the stereo: Before the CD player can click off one second of the first song, angry guitars are squealing.

Dirty finds Sonic Youth getting older and wiser—well, sort of. All four members are now over 30; Gordon, the gaunt, pale thrift-store beauty, is a shockingly middle-aged 39. *Dirty* reflects their semi-maturity: Here's a band that used to ignore Western tonality, and now it's singing about Marilyn Monroe and Clarence Thomas! The lyrics of "Chapel Hill" are downright nostalgic for the band's younger, more radical days.

"It's almost the year 2000, and we still have to sing protest songs," Moore says. "It's just weird—you always think of civilization getting its s--- together at some point politically, and it really just seems to be getting worse."

So "Youth Against Fascism" takes on a litany of conservative straw men—Thomas, David Duke, George Bush—with name-calling fury. "Shoot," an oblique cry for abortion rights, captures the rage and weariness of a pregnant woman beaten by her lover; Gordon doesn't so much sing as vomit out the words, a style perfect for the brutal scenes she's describing. "Swimsuit Issue" is a furious assault on sexual harassment that suddenly slams to a halt as Gordon, in a bitter, lethal tone, slowly ticks off the names of *Sports Illustrated* models: "Ro-shum-ba, Ju-dit, Pauli-naaaah. . . ."

There's also an undercurrent of adult sadness to *Dirty*, from Mike Kelley's unnerving cover photos of disfigured stuffed animals to Moore's aching vocals on "100%." Grim mortality is catching up with the Youth: Years ago, they jokingly named their fan club "Sonic Death"; this time around, Moore's written both "JC" and "100%" as memorials to a young friend who was recently shot and killed by muggers. Drummer Steve Shelley's surf-rock beat and Moore's throbbing, cathartic blasts of guitar make "100%" instantly memorable; the song may also be one of rock's most powerful anti-gun statements.

Dirty is not for the faint of ear, though; Sonic Youth still revels in bursts of impenetrably discordant electric scrapes and squawks, and occasionally explicit lyrics (not printed on the album, so as not to arouse the PMRC). The band follows the marvelous, Velvet Underground–inflected "Sugar Kane"—one of the most conventional songs it's ever written, about one of the most conventional pop-culture subjects imaginable, the late Norma Jean Baker—with "Orange Rolls, Angel's Spit," four minutes of Gordon's incomprehensible yowling. "*Dirty* is the sound of a bunny rabbit hopping through the garbage of New York," Gordon says. She's serious.

Like overgrown high-school spitballers, Sonic Youth clings to a bratty streak. Ask

Photograph by Enrique Badulescu.

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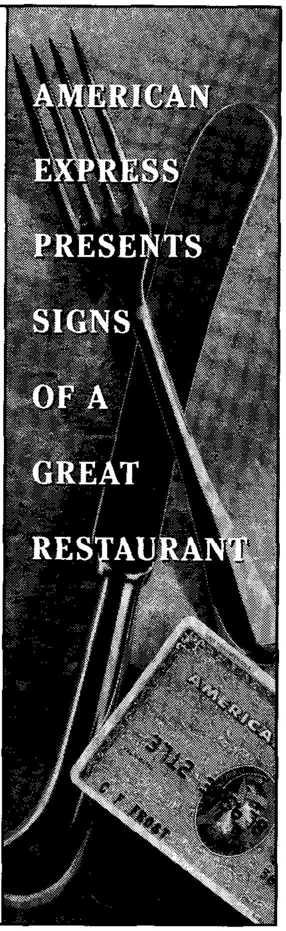

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Thurston Moore what he's trying to say about death in the song "100%," and he snarls, "*Trying* to say? I *said* it. I wasn't *trying* to say it." The next minute, Moore's got his head down on the table next to his food, his face totally obscured by his sheepdog-style red hair.

Great songs such as "100%" and the seductive, Byrds-like "Theresa's Soundworld" are what make blocks of noise like "Orange Rolls" and "Drunken Butterfly" so frustrating: *Dirty* is larded with tired punk rehashes. Maybe this proves to longtime fans that the band hasn't sold out to its corporate employer, but mostly it's just plain monotonous.

Suzanne Vega IS ALSO A DOWNTOWN CULT hero, but it's a mighty different cult: Her early neo-beatnik folk sound and earnestly poetic lyrics brought comparisons with Joni Mitchell and Bob Dylan. In 1987, a wan, disturbing tune about child abuse ("Luka") even made Vega a temporary pop sensation. But 1990's arty *Days of Open Hand* disappeared quickly. Then came an accidental disco hit: A British techno-pop duo called DNA stole the vocal from Vega's talky "Tom's Diner" and remixed it to a dance beat.

Vega's excellent new album, *99.9 F* (A&M Records), shows that "Tom's Diner" encouraged her to experiment. All sorts of percussion—industrial gongs, metallic clanks, steel drums—percolate behind Vega's rich tales of love, loneliness, drag queens, and illnesses both physical and spiritual, with Vega's plain, deadpan voice the perfect foil. Not coincidentally, *99.9 F* is produced by Mitchell Froom, who did Los Lobos' *Kiko,* another joyous welter of textures.

"Blood Makes Noise," with David Hidalgo's wobbly electric guitar, sounds playful at first, but the lyrics sketch a dark rhyme, perhaps about AIDS: "I think that you might want to know/The details and the facts/But there's something in my blood/Denies the memory of the acts." The song "In Liverpool" explores a shimmering, dream-pop corner of the Beatles' hometown; "99.9 F" has a David Lynchian chorus, with Vega's voice fed through a synthesizer; "Fat Man and Dancing Girl" mixes hip-hop scratching, a chimp's squeak, and church chimes (and it works). "(If You Were) In My Movie" is a sexy flirtation. The single misstep is a song that conjures frightening memories of Gordon Lightfoot's "Wreck of the Edmund Fitzgerald."

No matter how eclectic the instrumentation, Vega keeps the songs intimate. And she hasn't forgotten haunting short stories—"Blood Sings" brings her back to warm acoustic guitar for a meditation about a dead uncle she resembles but never met: "How did this come to pass?/How did this one life fall so far and fast?" Complicated questions, elegantly asked. ▬

The Underground Gourmet/Fran Schumer

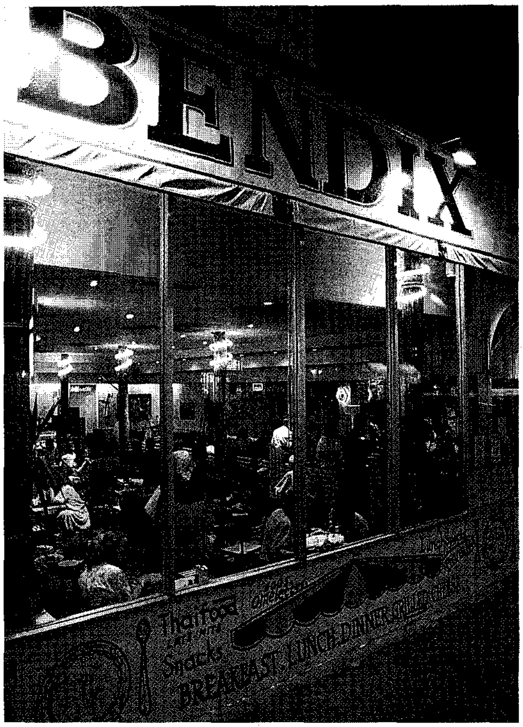
THE TWAIN MEET

"... The atmosphere at the Bendix is *echt* New York: soba noodles and bagels, a Thai in the kitchen and a mezuzah on the door ..."

THESE ARE SPLENDID TIMES FOR THE UNderground Gourmet. Prices keep dropping. Consider the **Bendix Diner** (219 Eighth Avenue, at 21st Street; 366-0560). For $6.45, you can get a generous wedge of vegetable-studded meatloaf, homemade mashed potatoes, and fresh, crisp broccoli. Add coffee (60 cents) and Jell-O (the strawberry is nice, $1.75), and you've had supper in the under-$10 range.

And the atmosphere, however weird, isn't brought to you by the neighborhood kitsch factory. It's weird in its own, original way—*echt* New York: soba noodles and bagels, a Thai in the kitchen and a mezuzah on the door.

Second to the multicultural karma, what will attract you to the Bendix Diner is the excellent Thai food. Best among the offerings are the pad see eew noodles, easier to demolish than they are to pronounce ($6.45). As big and floppy as pappardelle, these flat noodles glisten with soy sauce and are surrounded by peppers, broccoli, and bits of sweet, shredded fried egg; with them comes an ordinary green salad with ordinary peanut dressing—for an extraordinarily low price.



MULTICULTURAL ÉCLAT: *Bendix Diner.*

Customers rave about the yaki meshi, stir-fried chicken with vegetables and brown rice ($6.45), as well as yaki soba, buckwheat noodles with crunchy soybean sprouts, carrots, zucchini, and stir-fried chicken ($6.95). Both are sweet, spicy, and complicated in the way that good Thai cooking often is. And in this sultry season, both, happily, are fresh and light.

In the diner department, head for the meat-loaf-and-mashed-potato dinner. Regulars give this garlicky version a B-plus. In the words of one, "There's nothing imaginative about it. It's just really good, unimaginative food."

Judeo-Thai cuisine?

Equally good and unimaginative is the half-grilled chicken, which the menu describes as Jewish and Thai ($6.45). Whatever that may be, this chicken is crisp, flavorful, and only occasionally charred.

Careless grilling is also the flaw of those otherwise gorgeous chicken kabobs ($7.95). So many lovely vegetables—onions, tomatoes, peppers, sweet potatoes—and all of them scorched. And that gluey honey glaze is wretched; it makes you wish you hadn't strayed from the more orthodox diner fare.

Stray, though, because the steamed vegetables with melted cheese (your choice) is a pleasing and light supper ($6.95). The accompanying brown rice is sweet and watery, so ask for healthful soba noodles instead.

Non-Thai specialties prevail at breakfast and weekend brunch. On a morning when the hollandaise chef was apparently out (no Florentine, no Benedict), the Popeye omelet proved the right second choice: three eggs stuffed with spinach, mushrooms, and a cache of sour cream.

The pancakes, alas, bore the markings of the grill—that ineffable bacon-and-egg grease flavor as well as two black streaks. And what a pity, because otherwise they were big, fluffy, and served with non-pure-maple syrup that was better than most. "With fruit," on one morning, meant mostly grapes, making this the only coffee shop in Manhattan to offer anything *véronique* ($3.95). But it's a shame, because, although pancakes go nicely with apples, bananas, and almost every berry and nut, they do not work well with grapes, and you're presented with a cavalcade here.

Aside from the mezuzah, there are Christmas lights, original art, and pictures of Joshua and Emmanuel (the owner's sons) about the room. Dreary by day, the diner comes to life at night, bustling with appreciative clients who, like its menu, are all over the map. *Echt* New York.

The Bendix Diner is open Monday through Saturday 7 A.M. to midnight, Sunday till 11 P.M. No alcohol. No credit cards.

THE **Burrito Bar** (305 CHURCH STREET, AT Walker Street; 219-9200) doesn't serve the best burrito in town, but for sixties-nostalgia buffs, this is the place to drown in sherbety margaritas and pine for the era of peace signs and Elton John. And the mustard-carrot dressing, served on the enormously fresh and satisfying house salad, is amazing ($2.25). So much flavor, so little oil. You wonder if Jean-Georges Vongerichten gave a few lessons here. Otherwise, the food is less arresting than the setting—leopardskin floor mats, posters of Elton, Twiggy, and Brigitte, and, of course, an authentically creepy lava lamp. It's worth a visit, maybe even an appetizer—first-rate nachos and guacamole, $5.75—and definitely dessert. Go for the fried-chocolate-chip ice cream in a cinnamon-dusted tortilla shell ($3.95). As for the rest of the menu, you're better off following John Lennon's advice: Imagine.

Burrito Bar is open seven days 11:30 A.M. to 1 A.M.; brunch, weekends noon to 3 P.M. Full bar. D.C., M.C., V. ■

Photographs by Charlie Samuels.

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SALES & BARGAINS

BY LEONORE FLEISCHER

TAIPEI PERSONALITY

THIS TRAVEL AGENCY IS OFFERING GREAT REductions on published airfares for business- and first-class travel; the prices quoted below are for round-trip fares and include all taxes (in addition, the agency often has upgrade coupons available). For example, from New York to London, the published fare is $3,920 for business class and $6,438 for first class, here $1,199 and $3,920, respectively (business class flies Virgin Atlantic, American, British Airways, or United; first class flies American); New York to Paris, the published fare is $2,210.10 for business class and $4,021.10 for first class, here $1,297.10 and $2,221.10 (both trips on American, Air France, TWA, or Delta); on the Air France Concorde, the published fare is $5,089.10, here $4,021.10; first class to Taipei, the published fare is $4,588, here $2,662; to Tokyo, the published fare is $3,250 for business class and $5,918 for first class, here $2,662 and $4,588 (Taipei and Tokyo by Northwest, United, or All-Nippon); to Los Angeles, the published fare is $1,640 for business class and $1,660 for first class, here $960 and $1,162 (TWA, United, American, or Delta); to Rome, the published fare is $2,378 for business class and $4,228 for first class, here $2,142 and $3,807 (Alitalia, TWA, or Delta). If a published fare is reduced after ticket purchase, the company will refund the difference. A.E., Air Travel Card, Discover, M.C., V., checks accepted. *Travel Shack of Great Neck, Inc., 45 Middle Neck Rd., Great Neck, N.Y. 11021; 516-466-4060 or 800-635-0283; Mon.–Thurs. 9 a.m.–6:30 p.m. and Fri. till 5:30 p.m.; prices guaranteed through 10/31.*

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DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

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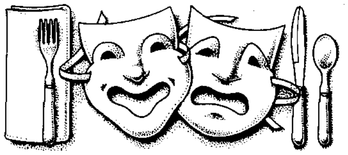

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paccio, Salmon Ponzu, a seasonal or Caesar salad, gravlax, or warm pasta salad. Main courses include grilled brook trout, veal piccata, and Chicken New Deal (a grilled paillard with mashed potatoes and an Old Bay lobster gravy). For dessert, choose from homemade ice cream, sherbet, seasonal fresh fruit, or tirami su, along with coffee. A.E., D.C., M.C., V. accepted; reservations suggested. *New Deal Restaurant & Garden, 133 W. 13th St. (741-3663).*

BAUHAUS TO OUR HOUSE

MANY BEAUTIFUL AND USEFUL THINGS ARE reduced at the Museum of Modern Art Design Store. For example, a Babar puzzle featuring numbers and the alphabet painted on all sides of wooden blocks, was $28, now $15.95; children's 4-piece stainless-steel flatware with a Bauhaus design, was $30, now $21.95; stainless-steel serving pieces, were $22.50 each, now $7.50; Ecowater 2-quart water carafe with filter, was $22, now $9.95; green leather graphics tube, was $375, now $275; large, richly colored matte resin 2-tone boxes, were $125, now $65; Car Space Case (aerodynamically designed fiberglass car luggage or sports equipment carrier), was $895, now $495; Caran d'Ache 400-piece professional colored-pencil set in wooden carrying case, was $400, now $295; extruded-aluminum 18-lb. Microbike folding bicycle (holds up to 400 lbs.), was $675, now $295; brightly colored heavy-plastic tool caddy, was $10, now $4.95. A.E., M.C., V. accepted; no checks; all sales final. *The MoMA Design Store, 44 W. 53rd St. (767-1050); Mon.–Sat. 10 a.m.–6 p.m.; Thurs. till 8:45 p.m.; Sun. 11 a.m.–6 p.m.; through 9/7.*

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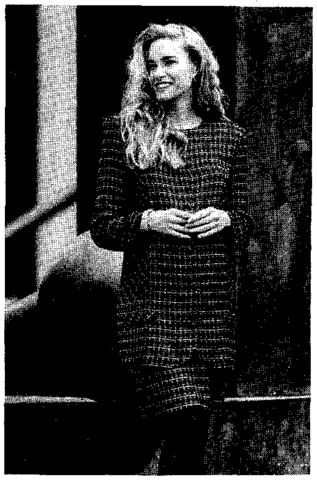

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separates for women (sizes 4–14) and men (sizes 38–46, waist sizes 30–40) at half-price. For women, Ellesse warm-up suits, were $200–$290, now $100–$145; Ellesse skirts, were $64–$76, now $32–$38; tops, were $40–$70, now $20–$35; Le Coq Sportif warm-ups, were $190–$220, now $95–$110; Le Coq skirts and tops, were $40–$52, now $20–$26. For men, Ellesse shorts, were $55–$78, now $27.50–$39; Ellesse warm-ups, were $210–$290, now $105–$145; Le Coq Sportif shirts, were $45–$54, now $22.50–$27. A.E., D.C., M.C., V., checks accepted; all sales final. *Mason's Tennis Mart, 911 Seventh Ave., near 58th St. (757-5374); Mon.–Sat. 9:30 a.m.–6:30 p.m. and Sun. 10 p.m.–4 p.m.; through 9/13.*

NEEDLEPOINT WELL TAKEN

ORIENTAL WOOL AND SILK RUGS—SEMI-ANTIQUE, old, and new—are marked down here. For example, wool semi-antique Sumak, 5.5 ft. by 7.5 ft., was $600, now $350; wool 50-year-old Kurdish, 9.7 ft. by 5.2 ft., was $395, now $250; wool antique Afghan, 9.4 ft. by 6.4 ft., was $995, now $595. Also, Jaldors, Ardbil, Bokharas, Tabriz, kilims, and other rugs from Persia, India, Afghanistan, and Pakistan, including a semi-antique Afghan/Persian silk rug, 5 ft. by 7 ft., was $2,000, now $1,300. Some 150 one-of-a-kind, 50–100-year-old camel and donkey bags and pillows in original condition, were $90–$180, now $45–$90; new handmade Chinese floral needlepoint wool rugs, plus some with an Aubusson or tapestry look, 6 ft. by 9 ft., were $1,080, now $756; 8 ft. by 10 ft., was $1,600, now $1,120. A.E., M.C., V., checks accepted; exchanges possible; delivery additional. *The Rug Emporium, 789 Lexington Ave., near 62nd St., second floor (752-0011); Mon.–Fri. 10 a.m.–6 p.m.; Thurs. till 8 p.m.; Sat. noon–5 p.m.; while stock lasts.*

WELCOME A BOARD

THIS GREENWICH VILLAGE STORE SELLS games, puzzles, and toys for grown-ups. Now, if you buy one item at full price, you can get another of your choice (same or lesser value) for half-price. For instance, if you buy Boggle ($15.98), you might add Perquackey, usually $11.98, now $5.99; buy Deluxe Travel Scrabble ($31.98), and you might add "How to Host a Murder" Party Games, usually $29.98, now $14.99. With the 3-dimensional jigsaw puzzle of the U.S. Capitol building at $39.98, you might want the Erector Set #1, usually $36.98, now $18.49. A.E., M.C., V., checks accepted; all sales final. *Game Show, 474 Sixth Ave., near 12th St. (633-6328); Mon.–Sat. noon–7 p.m.; Thurs. till 8 p.m.; Sun. till 5 p.m.; through 9/13.* ■

A Complete Entertainment Guide for Seven Days Beginning

AUGUST 19

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—8/12–25: *Cup Final* (1991). #2—8/14–20: *The Tingler* (1959). 8/21–22: *Dracula* (1931); *Frankenstein* (1931). 8/23–24: *Aelita: Queen of Mars* (1924); *She* (1935). 8/25: *The Beast From 20,000 Fathoms* (1953); *Gorgo* (1961). #3—*Gas Food Lodging*.
2. **ESSEX—Grand St. at Essex St.** (982-4455). *Batman Returns*.
3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Enchanted April*. #2—*Mediterraneo*. #3—*Night on Earth*. #4—*Delicatessen*. #5—*Johnny Suede*. #6—*The Living End*.
4. **LE CINEMATOGRAPHE—15 Vandam St.** (675-4680). #1—8/10–19: "John Cassavetes Festival." 8/18–19: *Too Late Blues* (1962); *A Child Is Waiting* (1963). 8/20–23: *Them!* (1954). 8/24–25: "Supernatural Noir." *I Bury the Living* (1958); *Nightmare* (1956).
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Raising Cain*. #2—*Buffy the Vampire Slayer*.
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). 8/19–20: *La Belle Noiseuse* (1991). 8/21–22: *Duck Soup* (1933); *Animal Crackers* (1930); *Horsefeathers* (1932).
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Unforgiven*. #2—Through 8/20: *Unlawful Entry*. Opening 8/21: *Rapid Fire*. #3—Through 8/20: *Boomerang*. Opening 8/21: *Christopher Columbus*.
8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 8/19: *Luna* (1979); *The Conformist* (1970). 8/20: *The Spy Who Came in from the Cold* (1966); *The Man Who Never Was* (1956). 8/21–22: *The Bicycle Thief* (1949); *Miracle in Milan* (1951). 8/23: *A Night at the Opera* (1935); *A Day at the Races* (1937). 8/24: *Vampyr* (1931); *Day of Wrath* (1943). 8/25: *Dr. No* (1962); *Thunderball* (1965).
9. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Single White Female*. #2—*Single White Female*. #3—*Diggstown*. #4—*One False Move*. #5—*Stay Tuned*. #6—*A League of Their Own*. #7—*Patriot Games*.
10. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Mo' Money*. #2—*A Stranger Among Us*. #3—*Sister Act*. #4—*The Player*. #5—*Honey, I Blew up the Kid; The Adjuster*. #6—*London Kills Me*. #7—*3 Ninjas*.
11. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *Superman*.
12. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Death Becomes Her*. #2—*Whispers in the Dark*.
13. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Mistress*.
14. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Deep Blues*. #2—*Europa, Europa; Raise the Red Lantern*. #3—*The Best Intentions*. #4—*Zentropa*.

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Boomerang*. #2—*Unforgiven*. #3—*Whispers in the Dark*. #4—*Batman Returns*. #5—*Whispers in the Dark*. #6—*Bebe's Kids*.
19. **CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Raising Cain*. #2—*Raising Cain*. #3—*Single White Female*. #4—*Single White Female*. #5—*Death Becomes Her*. #6—*Mo' Money*. #7—*Diggstown*. #8—*Stay Tuned*. #9—*A League of Their Own*.
20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*3 Ninjas*. #2—*Buffy the Vampire Slayer; Unlawful Entry*. #3—*A Stranger Among Us; Honey, I Blew Up the Kid*. Opening 8/21: *Rapid Fire*.
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). Through 8/20: *The Playboys*. Opening 8/21: *Clearcut*.
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Single White Female*.
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Unforgiven*. #2—*Mo' Money*. #3—*Whispers in the Dark*.
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Death Becomes Her*.
26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Diggstown*. #2—*A Stranger Among Us*. #3—*Raising Cain*. #4—*3 Ninjas*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Raising Cain.* #2—*Single White Female.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Mo' Money.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Unforgiven.* #2—*Stay Tuned.* #3—*Diggstown.* #4—*Universal Soldier.* #5—*Batman Returns.* #6—Through 8/20: *Basic Instinct.* Opening 8/21: *Rapid Fire.* #7—Through 8/20: *Lethal Weapon 3.* Opening 8/21: *Christopher Columbus.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Whispers in the Dark.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Bebe's Kids.* **EMBASSY 3—***Boomerang.* **EMBASSY 4—***Honey, I Blew Up the Kid.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*A League of Their Own.* #2—*Raising Cain.* #3—*Single White Female.* #4—*Sister Act.* #5—*Patriot Games.* #6—*Unlawful Entry; Buffy the Vampire Slayer.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *3 Ninjas.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Death Becomes Her.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Patriot Games.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Prelude to a Kiss.* #2—*The Best Intentions.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*One False Move.* #2—*3 Ninjas.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Patriot Games.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Mistress.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Unlawful Entry.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Raise the Red Lantern.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Honey, I Blew up the Kid.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Bebe's Kids; Boomerang.* #2—*Prelude to a Kiss; Pinocchio.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Mo' Money.* **CORONET—***Death Becomes Her.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Player.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *A Stranger Among Us.* **CINEMA II—***Enchanted April.* **CINEMA THIRD AVE.—***Sister Act.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Mediterraneo.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Raising Cain.* #2—*Raising Cain.* #3—*Diggstown.* #4—*Diggstown.* #5—*The Player.* #6—*Buffy the Vampire Slayer.* Opening 8/21: *Rapid Fire.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Stay Tuned.* #2—*Batman Returns.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Single White Female.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Whispers in the Dark.* #2—*Unforgiven.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). Through 8/20: *London Kills Me.* Opening 8/21: *Light Sleeper.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *A League of Their Own.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Boomerang; Bebe's Kids.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*A Stranger Among Us; Honey, I Blew Up the Kid.* #2—*3 Ninjas.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Diggstown.* #2—*Stay Tuned.* #3—*Single White Female.* #4—*Mo' Money.* #5—*Whispers in the Dark.* #6—*Single White Female.* #7—*Unforgiven.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Death Becomes Her.* #2—*Raising Cain.* Opening 8/21: *Rapid Fire.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *A Stranger Among Us.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *A League of Their Own.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Tale of Springtime.* #2—*La Discrète.* #3—*The Hairdresser's Husband.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Death Becomes Her.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Single White Female.* #2—*Stay Tuned.* #3—*Whispers in the Dark.* #4—*Unforgiven.* #5—*Mo' Money.* #6—*Bebe's Kids; Boomerang.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Diggstown.* #2—*Raising Cain.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Honey, I Blew up the Kid; Sister Act.* #2—*3 Ninjas.* Opening 8/21: *Rapid Fire.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Bebe's Kids.* #2—*Universal Soldier; Mo' Money.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 9/13: "American Impressionist: A Robert Altman Retrospective." 8/22: *A Wedding* (1978); *Quintet* (1979). 8/23: *A Perfect Couple* (1979); *Health* (1980).

AMERICAN MUSEUM OF NATURAL HISTORY—Central-Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 8/1–30: "Essential Cinema." 8/21: Marie Menken, Jerome Hill, Peter Kubelka, Maya Deren. 8/22: Buster Keaton, Dziga Vertov, Jean Genet, Robert Frank/Alfred Leslie, Ken Jacobs/ Bob Fleischner, Helen Levitt, Willard Maas, Dwinell Grant, Kens Jacobs, Holtis Frampton. 8/23: D.W. Griffith, Dziga Vertov, Jack Smith.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (Brooklyn College campus) (718-780-5295). $5; senior citizens, students, and children $4. Call for times. 8/19, 21, 23: *The Double Life of Véronique* (1991), dir. Krzystof Kieslowski.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 8/5–20: "Eurobeat: Blacks In European Cinema." 8/20: *Zou Zou* (1934), dir. Marc Allégret. 8/20: *Coffee Colored Children* (1988), dir. Ngozi Onwurah. 8/20: *The Body Beautiful* (1991), dir. Ngozi Onwurah. 8/20: *Perfect Image?* (1990), dir. Maureen Blackwood. 8/21–30: "Nothing Sacred: Silver Screenings with Carole Lombard." 8/21, 22: *Twentieth Century* (1934), dir. Howard Hawks. 8/21, 22: *Bolero* (1934), dir. Wesley Ruggles. 8/22: "Selected Silents": *Matchmaking Mamas* (1929), *Run, Girl, Run* (1928), and *The Campus Carmen* (1928), dir. Mack Sennett. 8/23, 24: *The Princess Comes Across* (1936). 8/23, 24: *Nothing Sacred* (1937), dir. William A. Wellman. 8/23, 24: *Hands Across the Table* (1935), dir. Mitchell Leisen. 8/25: *They Knew What They Wanted* (1940), dir. Garson Kanin. 8/25: *True Confession* (1938), dir. Wesley Ruggles. 8/26: *Brief Moment* (1933), dir. David Burton. 8/26: *Mr. and Mrs. Smith* (1941), dir. Alfred Hitchcock. "Special Programs" Movies for Kids: 8/22, 23: *Wee Willie Winkie* (1937), dir. John Ford.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $4; members $2. All programs start at 8. 8/25: "A Night With Bad Twin."

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 8/19: *A Sunday in the Country/Un Dimanche A La Campagne* (1984), dir. Bertrand Tavernier.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. **Newman Theater:** Through 8/30: *Night of the Hunter* (1955), dir. Charles Laughton. Opening 8/14: *Blue Velvet* (1986), dir. David Lynch. **Little Theater:** "Marilyn in Scope." 8/9, 11: *Don't Bother to Knock* (1952); *The Prince and the Showgirl* (1957). 8/12–20: *The Journey* (1987), dir. Peter Watkins. 8/21–9/10: "The Festival of Grand Illusions." 8/21–27: *Wax or the Discovery of Television Among the Bees* (1991), dir. David Blair.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: **Documentary Films on Art**: 8/18–21: "Weaving, Textiles, and Stitchery." 8/25–28: "Twentieth Century Sculpture." **Saturday Evening Films**: "New Aquisitions in Film and Video." Tickets are available one hour before each screening at the Uris Center information desk.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Cannes 45 Years: Festival International Du Film." 8/20: *I Fidanzanti/The Fiancees* (1963), dir. Ermanno Olmi. 8/20: *Auch Zwerge Haben Klein Angefangen/ Even Dwarves Started Small* (1968), dir. Werner Herzog. 8/20: *Im Lauf der Zeit/Kings of the Road* (1976), dir. Wim Wenders. 8/21: *sex, lies, and videotape* (1989), dir. Steven Soderbergh. 8/21: *Im Lauf der Zeit/Kings of the Road* (1976), dir. Wim Wenders. 8/21: *Angst Essen Seele Auf/Ali: Fear Eats the Soul* (1973), dir. Rainer Werner Fassbinder. 8/22: *Les Vacances de Monsieur Hulot/Mr. Hulot's Holiday* (1953), dir. Jacques Tati. 8/22: *Kagemusha* (1980), dir. Akira Kurosawa. 8/23: *Angst Essen Seele Auf/Ali: Fear Eats the Soul* (1973), dir. Rainer Werner Fassbinder. 8/23: *Mr. Klein* (1977), dir. Joseph Losey. 8/23: *Auch Zwerge Haben Klein Angefangen/Even Dwarves Started Small* (1968), dir. Werner Herzog. 8/24: *Una Giornata Particolre/A Special Day* (1977), dir. Ettore Scola. 8/24: *Kanal* (1957), dir. Andrzej Wajda. 8/24: *Kagemusha* (1980), dir. Akira Kurosawa. 8/25: *Dillinger e Morto/Dillinger Is Dead* (1969), dir. Marco Ferreri. 8/25: *Una Giornata Particolare/A Special Day* (1977), dir. Ettore Scola. 8/25: *Der Starke Ferdinand/Strongman Ferdinand* (1975), dir. Alexander Kluge.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 9/20/92: "Bob & Ray: A Comedy Sampler." Theater screenings are at 12:15 Tues.–Sun. and also at 6 Thurs. and Fri. evenings. 7/28–8/23: "Bob and Ray: The One and Only."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 8/18, 19: *Bye Bye Blues* (1989), dir. Anne Wheeler. 8/20: *2001: A Space Odyssey*, dir. Stanley Kubrick. 8/21–25: *A Midnight Clear* (1992), dir. Keith Gordon. 8/26, 27: *Chinese Ghost Story* (1991), dir. Ching Si Tung. 8/28–31: *The Best Intentions* (1992), dir. Bille August. Cinema #2: 8/14–18: *A Hungarian Fairy Tale* (1988), dir. Gyula Gazdag. 8/19: *Lady Windermere's Fan* (1925), dir. Ernst Lubitsch, with Harry Weiss at piano. 8/21–24: *Once Upon A Time In China* (1991), dir. Tsui Hark. 8/25, 26: *Branford Marsalis: The Music Tells You* (1992), dir. D.A. Peenebaker and Chris Hegedus.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Sat. at 2. Through 8/29: "Visions of Columbia." 8/29: Vintage shorts and medium-length fiction and documentary films.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*3 Ninjas.* #2—*Single White Female.* #3—*Bebe's Kids; Mo' Money.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Whispers in the Dark.* #2—*Boomerang.* #3—*Single White Female.* #4—*Raising Cain.* #5—*Honey, I Blew Up the Kid.* #6—*Unforgiven.* #7—*3 Ninjas.* #8—*Bebe's Kids; Diggstown; Stay Tuned.* #9—*Sister Act; Mo' Money.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Unforgiven.* #2—*Stay Tuned.* #3—Through 8/20: *3 Ninjas.* Beg. 8/21: *Rapid Fire.* #4—*Single White Female.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Raising Cain.* #2—*3 Ninjas.* #3—*Diggstown.* #4—*Mo' Money; Boomerang.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Whispers in the Dark.* #2—*3 Ninjas.* #3—*Stay Tuned.* #4—*Diggstown.* #5—*Honey, I Blew up the Kid; Mo' Money.* #6—*Bebe's Kids.* #7—*Unforgiven.* #8—*Raising Cain.* #9—*Death Becomes Her.* #10—*Single White Female.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Unlawful Entry.* #2—*Unforgiven.* #3—*Boomerang.* #4—*Bebe's Kids.* #5—*Mo' Money.* #6—*Raising Cain.* #7—*3 Ninjas.* #8—*Whispers in the Dark.* #9—*Universal Soldier.* #10—*Stay Tuned.* #11—*Death Becomes Her.* #12—*Diggstown.* #13—*Honey, I Blew up the Kid; Sister Act; Single White Female.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Raising Cain.* #2—*Single White Female.* #3—*A League of Their Own.* #4—*Unlawful Entry; Buffy the Vampire Slayer.* #5—*A Stranger Among Us; Honey, I Blew Up the Kid.* #6—*Death Becomes Her.* #7—*Stay Tuned.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Raising Cain.* #2—*3 Ninjas.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Single White Female.* #2—*Honey, I Blew Up the Kid.* #3—*Sister Act; 3 Ninjas.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*3 Ninjas.* #2—*Unforgiven.* #3—*Whispers in the Dark.* #4—*Single White Female.* #5—*Honey, I Blew up the Kid; Howards End.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Raising Cain.* #2—*Mo' Money.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*3 Ninjas.* #2—*Diggstown.* #3—*Unforgiven.* #4—*Whispers in the Dark.* #5—*Mo' Money.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Diggstown.* #2—*Mo' Money.* #3—*Boomerang; Bebe's Kids.* #4—*Raising Cain.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Boomerang.* #2—*Diggstown.* #3—*Mo' Money.* #4—*Raising Cain.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Single White Female.* #2—*Death Becomes Her.* #3—*Stay Tuned.*' #4—*3 Ninjas.* #5—*Unforgiven.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*A Stranger Among Us.* #2—*Whispers in the Dark.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*3 Ninjas.* #2—*Diggstown.* #3—*Whispers in the Dark.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Unforgiven.* #2—*Stay Tuned.* #3—*Single White Female.* #4—Through 8/20: *Raising Cain.* Beg. 8/21: *Rapid Fire.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Diggstown.* #2—*Mo' Money.* #3—*Raising Cain.* #4—*Bebe's Kids; Boomerang.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*3 Ninjas.* #2—*Unforgiven.* #3—*Diggstown.* #4—*Stay Tuned.* #5—*Death Becomes Her.* #6—Through 8/20: *A League of Their Own.* Beg. 8/21: *Unlawful Entry.* #7—Through 8/20: *A Stranger Among Us.* Beg. 8/21: *Buffy the Vampire Slayer.* #8—*Single White Female.*

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Death Becomes Her.* #2—*Whispers in the Dark.*

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Single White Female.* #2—*3 Ninjas.* #3—*Mo' Money.* #4—*Unforgiven.* #5—*Honey, I Blew up the Kid; A Stranger Among Us; Whispers in the Dark.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Raising Cain.* #2—*Single White Female.* #3—*3 Ninjas.* #4—*Honey, I Blew up the Kid.* #5—*Bebe's Kids; Mo' Money.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Unforgiven.* #2—*3 Ninjas.* #3—*Single White Female.* #4—*Stay Tuned.* #5—*Raising Cain.* #6—Through 8/20: *Bebe's Kids; Mo' Money.* Beg. 8/21: *Rapid Fire.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Unforgiven.* #2—*Honey, I Blew Up the Kid.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Death Becomes Her.* #2—*Single White Female.* #3—*Whispers in the Dark.* #4—*A League of Their Own.*

303. CORONA—PLAZA—(639-7722). #1—*3 Ninjas; Honey, I Blew up the Kid; Sister Act.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Single White Female.* #2—*3 Ninjas.* #3—*Death Becomes Her.* #4—*Raising Cain.* #5—*Whispers in the Dark.* #6—Through 8/20: *Unlawful Entry; A Stranger Among Us.* Beg. 8/21: *Rapid Fire.* #7—*A League of Their Own.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Diggstown.* #2—*Honey, I Blew up the Kid; Boomerang.* #3—*Whispers in the Dark.* #4—*3 Ninjas.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*A Stranger Among Us.* #2—*Honey, I Blew Up the Kid.* #3—*Single White Female.* #4—*3 Ninjas; Unforgiven.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Raising Cain.* #2—*Stay Tuned.* #3—*Diggstown.* #4—Through 8/20: *3 Ninjas.* Beg. 8/21: *Rapid Fire.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Whispers in the Dark.* #2—*Single White Female.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Whispers in the Dark.* #2—*Boomerang; Honey, I Blew Up the Kid.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 8/20: *Mo' Money.* Beg. 8/21: *Little Nemo.* #2—Through 8/20: *Buffy the Vampire Slayer; Unlawful Entry.* Beg. 8/21: *Rapid Fire.* #3—*Unforgiven.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Single White Female.* #2—*Death Becomes Her.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *A Stranger Among Us.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Raising Cain.* #2—*Stay Tuned.* #3—Through 8/20: *A League of Their Own.* Beg. 8/21: *Christopher Columbus.* #4—*Sister Act.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*3 Ninjas.* #2—*Diggstown.* #3—*Buffy the Vampire Slayer; Mo' Money.* #4—*Boomerang; Sister Act.* #5—*Stay Tuned.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*A League of Their Own.* #2—*A Stranger Among Us.* #3—*Single White Female.* #4—*Death Becomes Her.* #5—*Unlawful Entry.* #6—*Whispers in the Dark.* #7—*Raising Cain.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Honey, I Blew up the Kid.* #2—*Mo' Money; Raising Cain.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Unforgiven.* #2—*Stay Tuned.* #3—*Single White Female.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Diggstown.* #2—*Raising Cain.* #3—Through 8/20: *Mo' Money; Bebe's Kids.* Beg. 8/21: *Rapid Fire.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Single White Female.* #2—*Stay Tuned.* #3—*Unforgiven.* #4—*3 Ninjas.* #5—Through 8/20: *Unlawful Entry; Buffy the Vampire Slayer.* Beg. 8/21: *Death Becomes Her.* #6—Through 8/20: *Honey, I Blew up the Kid; Boomerang.* Beg. 8/21: *Little Nemo.* #7—*Whispers in the Dark.*

320. REGO PARK—DRAKE—(457-4002). *Pinocchio; Batman Returns.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*A Stranger Among Us.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Raising Cain.* #2—*3 Ninjas.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Honey, I Blew up the Kid.* #2—*A Stranger Among Us; 3 Ninjas.*

401. NEW DORP—HYLAN—(351-6601). #1—*Pinocchio.* #2—*Single White Female; Raising Cain.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Single White Female.* #2—*Unforgiven.* #3—*Death Becomes Her.* #4—*Whispers in the Dark.* #5—*3 Ninjas.* #6—*Stay Tuned.* #7—*Diggstown.* #8—Through 8/20: *Mo' Money; Honey, I Blew up the Kid.* Beg. 8/21: *Rapid Fire.* #9—*Buffy the Vampire Slayer.* #10—*A League of Their Own.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Sister Act.* #2—*3 Ninjas.*

501. BELLMORE—MOVIES—(783-7200). *Single White Female.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Single White Female.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Single White Female.* #2—*Unforgiven.* #3—*Stay Tuned.* #4—*Raising Cain.* #5—*A League of Their Own.* #6—Through 8/20: *Buffy the Vampire Slayer; Unlawful Entry.* Beg. 8/21: *Rapid Fire.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*A League of Their Own.* #2—*Whispers in the Dark.* #3—*A League of Their Own.* #4—*Single White Female.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Single White Female.* #2—*Stay Tuned.* #3—*Unforgiven.* #4—*Whispers in the Dark.* #5—*Death Becomes Her.* #6—*3 Ninjas.* #7—*Raising Cain.* #8—*A League of Their Own.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Stay Tuned.* #2—*Whispers in the Dark.* #3—*A League of Their Own.* #4—*Raising Cain.* #5—*Diggstown.* #6—*Death Becomes Her.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Stay Tuned.* #2—*Unforgiven.* #3—Through 8/20: *Raising Cain.* Beg. 8/21: *Rapid Fire.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Raising Cain.* #2—*3 Ninjas.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Bebe's Kids; Mo' Money.* #2—*Stay Tuned.* #3—*Raising Cain.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Pinocchio; Batman Returns; Encino Man.* #2—*Patriot Games; Mom and Dad Save the World; Beauty and the Beast.*

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512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*3 Ninjas.* #2—*Death Becomes Her.* #3—*Diggstown.* #4—*Whispers in the Dark.* #5—*Sister Act.* #6—*Honey, I Blew up the Kid; A Stranger Among Us.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Single White Female.* #2—*3 Ninjas.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Stay Tuned.* #2—*Raising Cain.* #3—*Unlawful Entry.* Beg. 8/21: *Little Nemo.* #4—*3 Ninjas.* #5—*Sister Act.* #6—Through 8/20: *Buffy the Vampire Slayer; Prelude to a Kiss.* Beg. 8/21: *Rapid Fire.*

515. MALVERNE—TWIN—(599-6966). #1—*Batman Returns; Pinocchio.* #2—*Patriot Games.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Whispers in the Dark.* #2—Through 8/20: *Batman Returns; Buffy the Vampire Slayer.* Beg. 8/21: *Enchanted April.* #3—*Patriot Games.* Beg. 8/21: *Little Nemo.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Single White Female.* #2—*Stay Tuned.* #3—*Unforgiven.* #4—*Raising Cain.* #5—Through 8/20: *Whispers in the Dark.* Beg. 8/21: *Rapid Fire.* #6—*A League of Their Own.* #7—*3 Ninjas.* #8—Through 8/20: *Honey, I Blew up the Kid.* Beg. 8/21: *Christopher Columbus.* #9—Through 8/20: *Buffy the Vampire Slayer; Mo' Money.* Beg. 8/21: *Diggstown.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Unforgiven.* #2—*Single White Female.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Pinocchio; Batman Returns.* #2—*Patriot Games; A Tale of Springtime.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Raising Cain.* #2—*Honey, I Blew Up the Kid.* #3—*Mediterraneo; Night on Earth.* #4—*A Tale of Springtime; Pinocchio.* #5—*3 Ninjas.* #6—*Stay Tuned.* #7—*A League of Their Own.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Single White Female.* #2—*Sister Act.* #3—*Death Becomes Her.* #4—*Unforgiven.* #5—*Howards End.* #6—*A Stranger Among Us.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Single White Female.* #2—*Death Becomes Her.* #3—*Unforgiven.* #4—*A Stranger Among Us; Honey, I Blew Up the Kid.* #5—*A League of Their Own.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Diggstown.* #2—*Whispers in the Dark.*

526. ROSLYN—ROSLYN—(621-8488). #1—*A Stranger Among Us.* #2—*Single White Female.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Unforgiven.* #2—*A League of Their Own.* #3—*Single White Female.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 8/20: *Death Becomes Her.* Beg. 8/21: *Christopher Columbus.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Whispers in the Dark.* #2—*Single White Female.* #3—*Mo' Money.* #4—*Stay Tuned.* #5—*Bebe's Kids.* #6—*Boomerang.* #7—*Raising Cain.* #8—*Honey, I Blew Up the Kid.* #9—*Unforgiven.* #10—*Diggstown.* #11—*3 Ninjas.* #12—*Unlawful Entry.* #13—*Universal Soldier; Sister Act.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Single White Female.* #2—Through 8/20: *Diggstown.* Beg. 8/21: *Christopher Columbus.* #3—Through 8/20: *Unforgiven.* Beg. 8/21: *Rapid Fire.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Patriot Games.* #2—*Pinocchio; A Stranger Among Us.* #3—*Death Becomes Her.* #4—*Batman Returns.* #5—*Buffy the Vampire Slayer.* #6—*A League of Their Own; Basic Instinct.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Howards End.* #2—*Bebe's Kids; Whispers in the Dark.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Single White Female.* #2—*A League of Their Own.* #3—Through 8/20: *Buffy the Vampire Slayer; Unlawful Entry.* Beg. 8/21: *Rapid Fire.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Death Becomes Her.* #2—*3 Ninjas; Raising Cain.* #3—*Stay Tuned; Whispers in the Dark.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Unforgiven.* #2—*Diggstown.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Death Becomes Her.* #2—*Stay Tuned.* #3—*Pinocchio; Mo' Money.* #4—*Unlawful Entry.* #5—*Diggstown.* #6—*Raising Cain.* #7—*Sister Act.* #8—*Single White Female.* #9—*A League of Their Own.* #10—*Boomerang; Buffy the Vampire Slayer.* #11—*Whispers in the Dark.* #12—*Lethal Weapon 3; Honey, I Blew Up the Kid.* #13—*3 Ninjas; Unforgiven.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Diggstown.* #2—*Whispers in the Dark.* #3—*Stay Tuned.* #4—*Buffy the Vampire Slayer.* #5—*Death Becomes Her.* #6—*Sister Act.* #7—*A League of Their Own.* #8—*Bebe's Kids; Unlawful Entry.* #9—*3 Ninjas.* #10—*Single White Female.* #11—*A Stranger Among Us; Honey, I Blew Up the Kid.* #12—*Boomerang; Batman Returns; Raising Cain.* #13—*Mo' Money; Pinocchio; Unforgiven.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Single White Female.* #2—*Stay Tuned.* #3—*Diggstown.* Through 8/20: *Little Nemo.* #4—*Unforgiven.* #5—*Raising Cain.* #6—*Death Becomes Her.* #7—Through 8/20: *Whispers in the Dark.* Beg. 8/21: *Christopher Columbus.* #8—*A League of Their Own.* #9—*3 Ninjas.* #10—Through 8/20: *Rapid Fire.*

611. CORAM—PINE—(698-6442). #1—*A Stranger Among Us.* #2—*Honey, I Blew Up the Kid.* #3—*Whispers in the Dark.* #4—*3 Ninjas; Raising Cain.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Single White Female.* #2—*Diggstown.* #3—*Raising Cain.* #4—Through 8/20: *A League of Their Own.* Beg. 8/21: *Enchanted April.* #5—Through 8/20: *Whispers in the Dark.* Beg. 8/21: *Christopher Columbus.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Single White Female.* #2—*3 Ninjas.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Unforgiven.* #2—*Death Becomes Her.* #3—*Whispers in the Dark.* #4—*A League of Their Own.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Diggstown.*

618. ISLIP—ISLIP—(581-5200). #1—*Raising Cain.* #2—*Whispers in the Dark.* #3—*Death Becomes Her.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Unlawful Entry; Honey, I Blew Up the Kid.* #2—*Death Becomes Her.* #3—*Single White Female.* #4—*3 Ninjas.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 8/20: *Far and Away.* Beg. 8/21: *Lethal Weapon 3.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Raising Cain.* #2—*Unforgiven.* #3—*A Stranger Among Us; Honey, I Blew Up the Kid.* #4—*3 Ninjas.* #5—*Stay Tuned.* #6—*A League of Their Own.* #7—*Death Becomes Her.* #8—*Unlawful Entry; Buffy the Vampire Slayer.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 8/20: *Far and Away.* Beg. 8/21: *Lethal Weapon 3.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Single White Female.* #2—*Stay Tuned.* #3—*Diggstown.* #4—*Unforgiven.* #5—*Raising Cain.* #6—*A League of Their Own.* #7—*3 Ninjas.* #8—*Unlawful Entry.* Through 8/20: *Little Nemo.* #9—*Death Becomes Her.* #10—*Sister Act.* #11—*Whispers in the Dark.* #12—Through 8/20: *Honey, I Blew up the Kid.* Beg. 8/21: *Christopher Columbus.* #13—Through 8/20: *Buffy the Vampire Slayer; Mo' Money.* Beg. 8/21: *Rapid Fire.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Unforgiven.* #2—*Single White Female.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Night on Earth.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Honey, I Blew Up the Kid.* #2—*Unforgiven.* #3—*Housesitter; Unforgiven.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 8/20: *Far and Away.* Beg. 8/21: *Lethal Weapon 3.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Death Becomes Her.* #2—*Unforgiven.* #3—Through 8/20: *A Stranger Among Us.* Beg. 8/21: *Little Nemo; Whispers in the Dark.* #4—Through 8/20: *3 Ninjas.* Beg. 8/21: *A League of Their Own.* #5—Through 8/20: *Buffy the Vampire Slayer; Unlawful Entry.* Beg. 8/21: *Rapid Fire.*

635. STONY BROOK—LOEWS—(751-2300). #1—*A League of Their Own.* #2—*Whispers in the Dark.* #3—*Unforgiven.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Stay Tuned.* #2—*3 Ninjas.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Whispers in the Dark.* #2—*Single White Female.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Stay Tuned.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Howards End.* #2—*Death Becomes Her.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Single White Female.* #2—*Whispers in the Dark.* #3—*A League of Their Own.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Single White Female.* #2—*A League of Their Own.*

704. HARRISON—CINEMA—(835-9800). *Whispers in the Dark.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Sister Act.* #2—*Whispers in the Dark.* #3—*Stay Tuned.* #4—*Death Becomes Her.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Diggstown.* #2—*Unforgiven.* #3—*Stay Tuned.* #4—*A League of Their Own.* #5—*Honey, I Blew up the Kid; Mo' Money.* #6—*Raising Cain.* #7—*Raising Cain.* #8—*Single White Female.* #9—*Death Becomes Her.* #10—*3 Ninjas; Whispers in the Dark.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *A League of Their Own.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Unforgiven.* #2—Through 8/20: *A Stranger Among Us.* Beg. 8/21: *Diggstown.* #3—*Single White Female.* #4—Through 8/20: *Buffy the Vampire Slayer; Unlawful Entry.* Beg. 8/21: *Rapid Fire.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*3 Ninjas.* #2—*Stay Tuned.* #3—*A League of Their Own.* #4—*Whispers in the Dark.* #5—*Single White Female.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Single White Female.* #2—*Sister Act.* #3—*3 Ninjas.* #4—*Unforgiven.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Whispers in the Dark.* #2—*Raising Cain.* #3—*Honey, I Blew Up the Kid.* #4—*A Stranger Among Us; Mo' Money.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Death Becomes Her.*

718. RYE—RYE RIDGE—(939-8177). #1—*Honey, I Blew Up the Kid.* #2—*Howards End; Death Becomes Her.*

719. SCARSDALE—FINE ARTS—(723-6699). *Enchanted April.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Honey, I Blew Up the Kid.* #2—*A Stranger Among Us.* #3—*Unlawful Entry.* #4—*Diggstown; 3 Ninjas.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Unforgiven.* #2—*Stay Tuned.* #3—*Death Becomes Her.* #4—*Mo' Money.* #5—Through 8/20: *Bebe's Kids; Boomerang.* Beg. 8/21: *Rapid Fire.* #6—*Raising Cain.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Diggstown.* #2—*Stay Tuned.* #3—*Single White Female.* #4—*Death Becomes Her.* #5—*A League of Their Own.* #6—*3 Ninjas.* #7—*Unforgiven.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Raising Cain.* #2—*A Stranger Among Us.* #3—*Honey, I Blew up the Kid.* #4—*Universal Soldier.* #5—*Diggstown.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*A League of Their Own.* #2—*Death Becomes Her.* #3—*3 Ninjas.* #4—*Raising Cain.* #5—*Raising Cain; Honey, I Blew up the Kid.* #6—*Whispers in the Dark; Pinocchio.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Unforgiven.* #2—Through 8/20: *Howards End.* Beg. 8/21: *Rapid Fire.*

757. NYACK—CINEMA EAST—(358-6631). *Single White Female.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*3 Ninjas.* #2—*Stay Tuned.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Unforgiven.*

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Raising Cain.* #2—*A Stranger Among Us.*

764. LAFAYETTE—(357-6030). *A League of Their Own.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Death Becomes Her.* #2—*Raising Cain.*

801. DANBURY—CROWN CINE—(743-2200). #1—*3 Ninjas.* #2—*A League of Their Own.* #3—*Honey, I Blew up the Kid; Sister Act.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Whispers in the Dark.* #2—*Unforgiven.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Stay Tuned.* #2—*Diggstown.* #3—*Single White Female.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Honey, I Blew up the Kid; Unlawful Entry.* #2—*Stay Tuned.*

807. GREENWICH—CINEMA—(869-6030). #1—*Death Becomes Her.* #2—*Raising Cain.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Unlawful Entry.* #2—*Honey, I Blew up the Kid.* #3—*Whispers in the Dark; A League of Their Own.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Whispers in the Dark.* #2—*3 Ninjas.*

810. NORWALK—CINEMA—(838-4504). #1—*Diggstown.* #2—*Raising Cain.*

813. SOUTH NORWALK—SONO—(866-9202). 8/18–20: *American Dream* (1991); *Incident at Oglala* (1992). 8/21–24: *The Waterdance* (1992); *One False Move* (1992). 8/25–27: *The Double Life of Véronique* (1991); *High Heels* (1991).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Stay Tuned.* #2—*3 Ninjas.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Mo' Money.* #2—*Howards End; Unforgiven.* #3—*Bebe's Kids; Boomerang.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Single White Female.* #2—*Diggstown.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Mo' Money.* #2—*Diggstown.* #3—*3 Ninjas.* #4—Through 8/20: *Buffy the Vampire Slayer; Bebe's Kids.* Beg. 8/21: *Rapid Fire.* #5—*Stay Tuned.* #6—*Unforgiven.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Single White Female.* #2—*3 Ninjas.* #3—*Unforgiven.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*A League of Their Own.* #2—*Unforgiven.* #3—*Death Becomes Her.* #4—*Whispers in the Dark.*

821. WESTPORT—POST—(227-0500). *Single White Female.*

822. WILTON—CINEMA—(762-5678). *3 Ninjas.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Stay Tuned.* #2—*3 Ninjas.* #3—*Honey, I Blew up the Kid.* #4—*Single White Female.* #5—*Raising Cain; Whispers in the Dark.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*3 Ninjas.* #2—*Mo' Money.* #3—*Bebe's Kids; A League of Their Own.* #4—*Honey, I Blew up the Kid; Single White Female.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Death Becomes Her.* #2—*A Stranger Among Us; Honey, I Blew Up the Kid.* #3—*Diggstown.* #4—*Unlawful Entry; Mo' Money.* #5—*3 Ninjas.* #6—*Unforgiven.* #7—*Whispers in the Dark.* #8—*Single White Female.* #9—*Raising Cain.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*Single White Female.* #2—*3 Ninjas.* #3—Through 8/20: *Bebe's Kids; Mo' Money.* Beg. 8/21: *Diggstown.* #4—Through 8/20: *Honey, I Blew up the Kid; A League of Their Own.* Beg. 8/21: *Rapid Fire.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Stay Tuned.* #2—*Death Becomes Her.* #3—*Diggstown.* #4—*Pinocchio; Sister Act.* #5—*A League of Their Own.* #6—*A Stranger Among Us.* #7—*Honey, I Blew up the Kid.* #8—*3 Ninjas.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Raising Cain.* #2—*Single White Female.* #3—*Unforgiven.* #4—*Bebe's Kids; Mo' Money.* #5—*Single White Female.* #6—*Whispers in the Dark.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*A Stranger Among Us.* #2—*Howards End.* #3—*Batman Returns.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Batman Returns; A League of Their Own; Universal Soldier.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Basic Instinct.* #2—*Boomerang; Batman Returns; Cool World.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Stay Tuned.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Bebe's Kid.* #2—*Mo' Money.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Unforgiven.* #2—*Raising Cain.* #3—*3 Ninjas.* #4—*Whispers in the Dark.* #5—*Patriot Games; Unlawful Entry; Pinocchio.*

915. LIVINGSTON—COLONY—(992-1646). #1—*Death Becomes Her.* #2—*Whispers in the Dark.* Beg. 8/21: *Christopher Columbus; Little Nemo.* #3—*Single White Female.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Death Becomes Her.* #2—*Raising Cain.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Diggstown.* #2—*Death Becomes Her; Honey, I Blew Up the Kid.* #3—*A Stranger Among Us.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*3 Ninjas.* #2—*Raising Cain; Sister Act.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Bebe's Kids.* #2—*Mo' Money.* #3—*Stay Tuned.* #4—*Unforgiven.* #5—*Boomerang.* #6—*3 Ninjas.* #7—*Whispers in the Dark.* #8—*Single White Female.* #9—*Raising Cain.* #10—*Diggstown.* #11—*Unlawful Entry; Honey, I Blew Up the Kid.* #12—*Death Becomes Her.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Single White Female.* #2—*Stay Tuned.* #3—*Howards End.*

AREA CODE 908

Union County

931. CRANFORD—CRANFORD—(276-9120). #1—*Death Becomes Her.* #2—*Diggstown.*

932. ELIZABETH—ELMORA—(352-3483). *Raising Cain.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Unforgiven.* #2—*Raising Cain.* #3—*3 Ninjas.* #4—*Single White Female.* #5—*Mo' Money; Honey, I Blew Up the Kid.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*3 Ninjas.* #2—*Single White Female.* #3—*Whispers in the Dark.* #4—*Unforgiven.* #5—*Sister Act.*

935. UNION—LOST PICTURE SHOW—(964-4497). *One False Move.*

936. UNION—UNION—(686-4373). #1—*Whispers in the Dark.* #2—*Single White Female.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Raising Cain.* #2—*Single White Female.* #3—*A League of Their Own.*

938. WESTFIELD—TWIN—(654-4720). #1—*A Stranger Among Us; 3 Ninjas.* #2—*Honey, I Blew Up the Kid.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Stay Tuned.* #2—*Unforgiven.* #3—*Whispers in the Dark.* #4—*3 Ninjas.* #5—*Honey, I Blew up the Kid.*

951. CLOSTER—CLOSTER—(768-8800). *Death Becomes Her.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Single White Female.* #2—*Unforgiven.* #3—*Whispers in the Dark.* #4—*Stay Tuned.*

953. EMERSON—QUAD—(261-1000). #1—*Honey, I Blew Up the Kid.* #2—*Raising Cain.* #3—*Sister Act.* #4—*Unlawful Entry; Whispers in the Dark.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Single White Female.* #2—*Unlawful Entry.* #3—*Sister Act.* #4—*Diggstown.* #5—*A League of Their Own.* #6—*3 Ninjas.* #7—*Whispers in the Dark.* #8—*Death Becomes Her.* #9—*Mo' Money.* #10—*Raising Cain.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Stay Tuned.* #2—*Unforgiven.* #3—*A Stranger Among Us; Honey, I Blew Up the Kid.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Death Becomes Her.* #2—*Single White Female.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Unforgiven.* #2—*Boomerang; Bebe's Kids.* #3—*Stay Tuned.* #4—*A Stranger Among Us; Honey, I Blew Up the Kid.* #5—*A League of Their Own.* #6—*Raising Cain.* #7—*Whispers in the Dark.* #8—*Single White Female.* #9—*Diggstown.* #10—*Death Becomes Her.* #11—*3 Ninjas; Buffy the Vampire Slayer; Mo' Money.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*A League of Their Own; Pinocchio.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Whispers in the Dark.* #2—*Buffy the Vampire Slayer; Patriot Games.* #3—*A League of Their Own.* #4—*Single White Female.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*My Cousin Vinny; Basic Instinct.* #2—*Class Act; Ferngully; Prelude to a Kiss. Far and Away; Beethoven.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Raising Cain.* #2—*Single White Female.* #3—*A Stranger Among Us.* #4—*A League of Their Own.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Death Becomes Her.* #2—*3 Ninjas.* #3—*A Stranger Among Us; Pinocchio.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Single White Female.* #2—*Stay Tuned.* #3—*Unforgiven.* #4—*A League of Their Own.*

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NEW YORK MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

THE ADJUSTER—(1 hr. 40 min.; 1992) Canadian director Atom Egoyan's black comedy about an insurance adjuster and his family whose bourgeois life is disrupted when a new acquaintance decides to include them in his extravagant sexual fantasies. With Elias Koteas and Arsinée Khanjian. R. **10**

BATMAN RETURNS—(2 hrs. 5 min.; 1992) The truly spectacular element in this most spectacular of Pop films is the acting of Michelle Pfeiffer. When we first see Pfeiffer, she's Selina Kyle, a disheveled, terrified secretary, slave to Max Shreck (Christopher Walken), the vicious financier who rules Gotham City. Vague and disorganized as she is, Selina is a threat to him—she asks *questions*—and he pushes her out a window. She falls and lands on the pavement, where alley cats revive her, biting on her fingers. And when Selina is reborn as Catwoman, Pfeiffer explodes, tearing Selina's apartment to pieces in a fury. In her new glistening-black skin, she's fast and lithe, a sort of etherealized dominatrix. Just like Selina, who meets Bruce Wayne and can't quite connect with him, Catwoman can't find fulfillment. She's excited by Batman (her perfect mate in so many ways) but also fights with him—their scenes together are a cross between sexual comedy and sexual torment. Director Tim Burton works with even greater freedom of imagination than the first time and with a more sustained drive. We know the elements of his style—the cool, lonely purple light, the black-on-black compositions, the sinister carnivallike atmosphere. *Batman Returns* is impressive, yet exhausting; there are too many climaxes, too many ideas that remain undeveloped, too many deaths and rebirths. (7/13/92) PG-13. **2, 18, 33, 60, 320, 511, 515, 516, 521, 533, 608, 906, 907, 908**

BEBE'S KIDS—(1 hr. 24 min.; 1992) In the animated musical based on the black characters created by the late comedian Robin Harris, a date at an amusement park is disrupted by the misbehavior of a neighbor's three bratty children. With the voices of Faizon Love, Nell Carter, Myra J., Tone Loc and others. PG-13. **18, 36, 52, 65, 85, 91, 150, 152, 158, 160, 211, 218, 222, 300, 318, 510, 530, 608, 723, 816, 818, 901, 903, 905, 911, 919, 965**

THE BEST INTENTIONS—(3 hrs. 2 min.; 1992) In Swedish with English subtitles. In a screenplay based on the lives of his own parents, Ingmar Bergman tells of a penniless theology student, his beautiful upper-class wife, and their struggle to maintain their marriage in the face of great opposition from their families and a rigid social class system. Directed by Bille August. With Samuel Froler and Pernilla August. NR. **14, 43**

BOOMERANG—(1 hr. 58 min.; 1992) Why does everyone in the new Eddie Murphy comedy seem about sixteen years old? Murphy plays a corporate Mr. Suave who attracts and manipulates women, then receives his comeuppance from a woman tougher than he is. The movie, amateurishly directed by Reginald Hudlin, has been mounted in a heavily swank, neo-fifties style—Rock Hudson retro. Marcus Graham (Murphy), a New York marketing executive for an international cosmetics firm, enters his gleaming office in the morning and then flirts his way through the day, making fabulous "creative" decisions. At night, Marcus operates from one of those tiger's-den apartments that Rock or Deano might have had in the bad old fifties, and the panties litter the floor. When not "working," Marcus hangs out with his old friends, Gerard (David Alan Grier), who's shy and unsuccessful with women, and Tyler (Martin Lawrence), a jumpy paranoid who sees racial plots everywhere (Lawrence, chopping the air with his thumbs and palms, is the only funny thing in the movie). Marcus's company is bought out, and he goes to work for Jacqueline, a tough cookie played by Robin Givens, who has a masklike beauty comparable to Faye Dunaway's. Writers Barry W. Blaustein and David Sheffield used to work for Murphy on *Saturday Night Live,* and they're still writing skit material. With Halle Berry. (7/20/92) R. **7, 18, 36, 52, 65, 85, 152, 157, 160, 211, 213, 218, 305, 309, 314, 319, 530, 606, 608, 723, 816, 908, 919, 965**

BUFFY THE VAMPIRE SLAYER—(1 hr. 40 min.; 1992) Fate chooses Buffy (Kristy Swanson) as the latest in a long line of vampire slayers, but Buffy chooses a rebel named Pike (Luke Perry) as her prey. Directed by Fran Rubel Kuzui. PG-13. **5, 20, 38, 59, 200, 219, 310, 314, 319, 406, 503, 514, 516, 517, 533, 600, 606, 608, 621, 625, 634, 708, 818, 965, 967**

CHRISTOPHER COLUMBUS: THE DISCOVERY—(2 hrs. 1 min.; 1992) Marlon Brando, Tom Selleck, Rachel Ward, and George Corraface star in this sweeping epic about the famous (some would say infamous) explorer. Directed by John Glen. PG-13. **7, 33, 313, 517, 528, 532, 610, 612, 625, 915**

CLEARCUT—(1 hr. 98 min.; 1992) The destruction of a great Canadian forest by a logging company drives Peter, a mild-mannered city lawyer, to unconsciously summon up a trickster spirit. The Indian spirit assumes a human form and seeks bloody revenge for the rape of the earth. With Ron Lea and Graham Greene. R. **21**

DEATH BECOMES HER—(1 hr. 39 min.; 1992) A movie that not only is contemptuous of the audience but has the unique quality of being contemptuous of itself. Two Beverly Hills harridans (Meryl Streep and Goldie Hawn), both in love with the same pathetic man (Bruce Willis), seek eternal youth and immortality by drinking a potion, which. . . . Oh, forget it. There *is* no plot, just a concept: Turn two famous actresses into cartoon figures and pass off the results as "black comedy." The movie is a festival of overblown gothic high jinks. The target of the movie's jokes is female vanity, but since Director Robert Zemeckis exhibits not a trace of affection for the actresses (or for any of the men, either), one feels humiliated merely watching his crude-spirited wit. Goldie Hawn is awful, but Meryl Streep at least works with her customary skill. Asked to play a smirking bitch, she sends her voice down to baritonal range and uses her needle nose and a small, freezing smile for provocation. She can't stop the idiotic big-budget thinking that turns human beings into grotesques, but she escapes the general dejection—she seems to be enjoying herself. The rest of them, however, including the director, are just alienated from themselves. (8/10/92) PG-13. **12, 19, 25, 41, 53, 68, 83, 158, 160, 200, 214, 219, 220, 302, 304, 311, 315, 319, 406, 505, 506, 512, 523, 524, 528, 533, 601, 606, 608, 610, 616, 618, 619, 621, 625, 634, 700, 705, 706, 716, 718, 723, 724, 755, 800, 807, 820, 902, 904, 915, 916, 917, 919, 931, 951, 961, 964, 965, 971**

DEEP BLUES—(1 hr. 31 min.; 1992) Robert Mugge directs a look at obscure musicians from Memphis and northern and central Mississippi, the home of the Mississippi Delta blues. With commentary steeped in the history and mythology of the blues by music critic Robert Palmer. NR. **14**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil.* The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **3**

DIGGSTOWN—(1 hr. 40 min.; 1992) An ex-con (James Woods) and a retired prizefighter (Louis Gossett Jr.) save a small southern town—made famous by its illegal boxing matches—from a ruthless businessman (Bruce Dern). Directed by Michael Ritchie. R. **9, 19, 26, 33, 59, 59, 67, 87, 152, 157, 158, 160, 210, 211, 213, 216, 218, 219, 305, 307, 314, 318, 406, 506, 512, 517, 524, 530, 532, 603, 606, 608, 610, 612, 617, 625, 706, 708, 722, 724, 753, 803, 810, 817, 818, 902, 903, 904, 917, 919, 931, 961, 965**

LA DISCRÈTE—(1 hr. 35 min.; 1992) Reviewed in this issue. NR. **81**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. The scenes play swiftly and well. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. The husbands show up, and they're suddenly very nice too. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. Apparently, there are no bad people, only people who live in bad weather. With Alfred Molina, Jim Broadbent, and Michael Kitchen. From a novel by Elizabeth von Arnim. (8/17/92) PG. **3, 55, 516, 612, 719**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione

Skye. Directed by Allison Anders. R. **1**

THE HAIRDRESSER'S HUSBAND—(1 hr. 24 min.; 1992) In French with English subtitles. The erotic obsessions of Patrice Leconte may yield a great movie someday, but this isn't it. In a French coastal town in the forties, a boy, twelve, becomes infatuated with the fleshy hairdresser who works in his local barbershop. Years later, as a middle-aged man (played by Jean Rochefort), he marries a beautiful young hairdresser (Anna Galiena) in the same town, and they commence a folie à deux in the shop itself, shutting out life, living only for each other. The movie is not about passion; it's about a bizarrely specialized male fantasy—the hairdresser as dumb earth mother. In this one-sided scheme, the young woman is fully content to remain the object of her husband's fancy; she fears only the waning of his desire. Rochefort is the best thing in it. (6/22/92) NR. **81**

HONEY, I BLEW UP THE KID—(1 hr. 29 min.; 1992) Three years after shrinking (and ultimately unshrinking) his children, scientist Wayne Szalinski still hasn't learned his lesson. This time, baby Adam toddles in front of an enlargement ray and grows to be 112 feet tall. With Rick Moranis and Marcia Strassman. Directed by Randal Kleiser. PG. **10, 20, 36, 51, 66, 89, 152, 158, 160, 200, 204, 206, 220, 222, 301, 303, 305, 306, 309, 316, 319, 400, 406, 512, 517, 522, 524, 530, 606, 608, 611, 619, 621, 625, 632, 706, 715, 718, 722, 753, 755, 801, 805, 808, 900, 901, 902, 903, 904, 917, 919, 933, 938, 950, 953, 962, 965**

★ **HOWARDS END—**(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. The union is strange and uneasy, a battleground of sensibility and power. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). Ruth Prawer Jhabvala did the adaptation; cinematography by Tony Pierce-Roberts; music by Richard Robbins. (3/9/92) PG. **50, 206, 523, 534, 700, 718, 756, 816, 906, 920**

JOHNNY SUEDE—(1 hr. 37 min.; 1992) Johnny (Brad Pitt of *Thelma and Louise*), an aspiring but not very talented musician with a penchant for suede and Ricky Nelson, struggles to make it big in an unnamed metropolis. But a new love and a desperate series of events cause him to take a second look at his limited existence. R. **3**

A LEAGUE OF THEIR OWN—(2 hrs. 4 min.; 1992) In her exuberant and sentimental comedy about women's baseball in the forties, Penny Marshall brings out the pastoral beauty of the game in its more obscure reaches—the back country ball fields, the old team buses crawling through ripe farmlands. The actresses swing, catch, and slide with enthusiasm—especially Geena Davis, who gives a regal, almost imperious performance as Dottie, a great player who knows how to get the job done. And Tom Hanks, as the team's manager, an alcoholic former major-league star, suggests that in the right roles he could become not merely likable and funny but a great actor. Alas, the movie is trite: We can see every plot development coming. Dottie has a cranky and envious kid sister, Kit (Lori Petty), who also plays ball, though not as well, and we can sense, with a kind of sickly certainty, that they will go head to head when the big game is on the line. We are right, but who cares about whiny Kit? She's petulant and self-absorbed, and writers Lowell Ganz and Babaloo Mandel miscalculated disastrously when they made her rivalry with Dottie the center of the movie. Marshall coldly uses Madonna, who plays a slut and is treated like a slut—distantly and contemptuously. (To sell the movie with her name and then hardly give her a close-up is sheer cynicism.) Marshall has revived women's baseball, it turns out, only to condescend to it. (7/20/92) PG. **9, 19, 38, 64, 80, 200, 219, 302, 304, 313, 315, 406, 503, 504, 504, 505, 506, 517, 522, 524, 527, 533, 600, 606, 608, 610, 612, 616, 621, 625, 634, 635, 702, 703, 706, 707, 709, 724, 755, 764, 801, 808, 820, 901, 903, 904, 907, 937, 961, 965, 966, 967, 970, 972**

LETHAL WEAPON 3—(1 hr. 58 min.; 1992) Pathetic. People are run over, shot, kicked, punched, burned, axed, electrocuted, mashed, and buried alive in cement, and through everything Mel Gibson, who gets mashed a few times himself, keeps cracking little jokes and one-upping the other characters. Gibson's Sergeant Riggs is a flake who refuses to take anything seriously. One appreciates Gibson's attempt to avoid the somber clichés of old police movies; he wants to keep things loose and silly, to have a good time for himself and entertain the audience. But even as fantasy the role has gone sour: The gleam in Gibson's eye is beginning to look fatuous. He's becoming a hog and a clown, a mass of hyperactive reflexes and "charm" without meaning. What seemed an acceptable movie convention of reckless bravery a few years ago now seems way off; producer Joel Silver and director Richard Donner just don't get it. The main person Gibson one-ups is, of course, Danny Glover, whose Sergeant Murtaugh is only a few days away from retirement at the beginning of the movie. As always, Murtaugh is upset because Riggs keeps getting him in trouble. Glover must be in trouble, too, because his performance gets and more embarrassing as the series goes on. (6/1/92) R. **33, 601, 606, 620, 623, 633**

LIGHT SLEEPER—(1 hr. 43 min.; 1992) Director Paul Schrader looks at New York through the eyes of yet another outsider. Here, a 40-year-old drug runner for an exclusive Upper East Side dealer must seek other employment when the new morality of the nineties begins to crimp his style. With Willem Dafoe, Susan Sarandon, Dana Delany, and David Clennon. R. **63**

LITTLE NEMO: ADVENTURES IN SLUMBERLAND—(1 hr. 24 min.; 1992) An animated film based on the comic strip by Winsor McCay, the first published in the United States. Little Nemo finds that in the fantasy world of Slumberland, dreams come true and a lovely princess yearns for a friend. But Nightmare Land houses an evil and maniacal king. G. **310, 319, 514, 516, 610, 625, 634, 915**

THE LIVING END—(1 hr. 32 min.; 1992) A dark and comic look at the desperate relationship of two young lovers (Mike Dytri and Craig Gilmore), both HIV-positive, as they wander aimlessly through the American wastelands. Directed by Gregg Araki. NR. **3**

LONDON KILLS ME—(1 hr. 47 min.; 1992) Hanif Kureishi (*My Beautiful Laundrette* and *Sammy and Rosie Get Laid*) wrote and directed this look at London's poverty-ridden Portobello Market, where a gang member's search for a better life becomes an odyssey for the perfect pair of shoes. With Justin Chadwick, Steven Mackintosh, and Emer McCourt. R. **10, 63**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **3, 58**

MISTRESS—(1 hr. 50 min.; 1992) A discouraged Hollywood screenwriter/director tries to leave Tinseltown for New York but discovers that his true love is the big screen and his favorite word, "action." R. **13, 46**

MO' MONEY—(1 hr. 35 min.; 1992) A small-time hustler (Damon Wayans) decides to go straight when he meets the girl of his dreams, but not before he gets in one last con—the con of a lifetime. Directed by Peter Macdonald. R. **10, 19, 24, 32, 53, 67, 85, 91, 150, 152, 157, 158, 160, 208, 210, 211, 213, 218, 220, 222, 300, 310, 314, 316, 318, 406, 510, 517, 530, 606, 608, 625, 706, 715, 723, 816, 818, 901, 902, 903, 905, 911, 919, 919, 933, 961, 965**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. Strangers meet; words are exchanged; the strangers part. We get urban depression in harsh, dark colors, flaked with bits of sardonic wit. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3, 522, 630**

★ **ONE FALSE MOVE—**(1 hr. 45 min.; 1992) A fascinating and emotionally satisfying little crime picture made for only $2.5 million by black director Carl Franklin. It begins in Los Angeles with a frightening drug-world rubout. A trio of criminals cold-bloodedly rip off a large stash of cocaine and cash from two families, killing six people. Franklin puts the camera on the floor and captures the terror of a woman trussed and about to be killed. As the trio hit the road, heading east to Houston to sell the drugs, Franklin sticks closely to the B-movie tradition of impassive, grubby realism. He takes his time, and the tensions build up superbly. The leader, Pluto (Michael Beach), is highly intelligent—a cautious, pragmatic psychopath. His prison buddy Ray (Billy Bob Thornton) is a white-trash Southerner, uncontollably violent, who keeps himself on some sort of even keel with cocaine. He also supplies his black girlfriend, Fantasia (Cynda Williams), who's pathetically tagging along. Meanwhile, in Fantasia's hometown in Arkansas, another multi-racial trio—of cops this time—is awaiting her arrival. Super performances by Cynda Williams and Bill Paxton, perfectly cast as the enthusiastic but dim local police chief, Dale "Hurricane" Dixon. Written by Billy Bob Thornton and Tom Epperson. (7/27/92) R. **9, 44, 813, 935**

PATRIOT GAMES—(1 hr. 55 min.; 1992) Despite a few oddities, *Patriot Games* is well done, but *why* was it done? The elements are familiar: a brave, resolute hero; his endangered family; a network of terrorists; a vengeful killer who won't give up or die. Harrison Ford is Jack Ryan, the ace CIA analyst who first appeared in *The Hunt for Red October*. Ryan, having resigned from the Agency, is in London with his Noble Wife (Anne Archer) and Smart Little Daughter (Thora Birch). By accident, he stumbles into a terrorist operation—a rump faction of the IRA attempting to seize a member of the royal family for ransom. The rest is action, and though the action is well staged by the Australian director Phillip Noyce, we've all been in that car roaring down the freeway about 30 times before. The IRA members, led by villainous Patrick Bergin, are *terrorists*, i.e., vicious, and they must be destroyed. They have a purely formal and clichéd function. Overall, the movie couldn't be more banal. But James Fox is funny as a dimwitted, ceremonious "royal," and the great cinematographer Donald McAlpine makes Annapolis, Maryland, look lovely. (6/8/92) R. **9, 38, 42, 45, 511, 601, 515, 516, 521, 533, 912, 967**

★ **THE PLAYBOYS—**(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. **21**

★ **THE PLAYER—**(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. The movies he makes may be junk, but he will make them while drinking the right mineral water. How can this preposterous young man, this walking *trend*, be so likable? Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. Possessed by what he wants to say, Altman has put back into his cinematic style the dramatic emotions, the shocks of comedy and malice and lyrical sweetness that made everyone imitate him in the first place. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **10, 54, 59**

PRELUDE TO A KISS—(1 hr. 50 min.; 1992) This winsome fantasy, directed by Norman René and written by Craig Lucas (based on Lucas's play, which René directed), crowns romantic love with a halo of sanctimony. A vibrant, flaky young woman (Meg Ryan) kisses an old man (Sydney Walker), a stranger, on her wedding day, and somehow the two of them exchange personalities—the old man gets her larking spirit, and she gets his grumpy wisdom. On his honeymoon, the woman's ardent husband (Alec Baldwin) discovers that his formerly hip wife has developed surprisingly dowdy habits. But he finds the old man, and he loves, oh, how he loves! He wants his wife back, but he loves the old man as . . . well, as something. The movie wrings considerable charm out of its convoluted premise: Alec Baldwin plays an ordinary Joe with amiable skill, and veteran stage actor Sydney Walker, as the newly invigorated old coot, is consistently funny. Improving as a director after his debut in *Longtime Companion,* Norman René keeps the movie smooth and small. *Prelude to a Kiss* doesn't try to overpower us in Ron Howard style. But it doesn't make any sense, even as a metaphor of eternal devotion. (8/10/92) PG-13. **43, 52, 514, 969**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **14, 49**

RAISING CAIN—(1 hr. 35 min.; 1992) Brian De Palma returns to thriller filmmaking with a delirious piece of monkeyshines. The movie touches (peripherally) on the kidnapping of children, but even the most literal-minded viewer should see that the story is just a pretext for jokes and taunting fantasies and visual showing off. De Palma sketches in a ridiculous premise and then doesn't bother to support it—instead, he's trying things so juicily and intricately outlandish that one can only laugh. John Lithgow plays so many characters—or, rather, so many different aspects of a single schizoid character, including women and children—that he might be doing a one-man show Off Broadway. When we first see him, he is Dr. Carter Nix, a psychologist living in California who is obsessed with child-rearing and who spends an inordinate amount of time with his baby daughter. Lithgow is also Carter's evil twin brother, Cain, and his father. Huge, with a looming forehead and wolflike teeth, Lithgow can be heavily menacing. What's fun in this movie is that he's menacing in one shot and a whimpering baby in the next—his face collapses like a deflated tire. Since the material is hokum, Lithgow, working on the sound principle that nothing could sink the movie faster than realism, carries everything to extremes. On the same day that Carter is stealing his own baby, Carter's wife, Jenny (Lolita Davidovich), meets a former lover (Steven Bauer), and she falls into a dreamlike state—the dangerously unguarded condition that sexual women always seem to inhabit in De Palma's films. De Palma photographs Davidovich's erotic scenes with the quiet, heavy-limbed Bauer as fantasy fulfilled—as blissful sudden encounters (two in one day) that are almost too good to be true. The movie spins into a dream-versus-reality game, increasingly wild. The trouble is, none of this means much emotionally. *Raising Cain* is weightless: De Palma concentrates on the formal play that interests him, reversing direction so many times and so abruptly that the film seems to be taking place in his head. (8/17/92) R. **5, 19, 26, 31, 38, 59, 68, 87, 152, 157, 158, 160, 200, 203, 208, 211, 213, 217, 218, 222, 300, 304, 307, 313, 315, 316, 318, 322, 401, 503, 505, 506, 507, 509, 510, 514, 517, 522, 530, 601, 606, 608, 610, 611, 612, 618, 621, 625, 706, 706, 715, 723, 753, 755, 755, 762, 800, 807, 810, 900, 902, 905, 912, 916, 918, 919, 932, 933, 937, 953, 961, 965, 970**

RAPID FIRE—(1 hr. 36 min.; 1992) After college student Jake Lo witnesses a mob killing, he is placed in the witness-protection program. But the program fails, and Jake must rely on his remarkable martial-arts skills for safety. With Brandon Lee (son of Bruce Lee). Directed by Dwight H. Little. R. **7, 20, 33, 59, 68, 89, 155, 217, 300, 304, 307, 310, 318, 406, 503, 507, 514, 517, 532, 600, 610, 625, 634, 708, 723, 756, 818, 903**

SINGLE WHITE FEMALE—(1 hr. 47 min.; 1992) When her boyfriend moves out of her rent-controlled apartment, Allison Jones (Bridget Fonda) finds the perfect roommate in Hedy Carlson (Jennifer Jason Leigh). But Hedy isn't her real name, and this emotionally disturbed woman wants a lot more than a place to live. Based on the mystery novel *SWF Seeks Same*, by John Lutz. Directed by Barbet Schroeder. R. **9, 19, 22, 31, 38, 61, 67, 85, 150, 152, 155, 158, 160, 200, 204, 206, 214, 217, 219, 220, 222, 300, 302, 304, 306, 308, 311, 315, 317, 319, 401, 406, 501, 502, 503, 504, 505, 513, 517, 520, 523, 524, 526, 527, 530, 532, 600, 606, 608, 610, 612, 613, 619, 625, 627, 638, 702, 703, 706, 708, 709, 714, 724, 757, 803, 817, 819, 821, 900, 901, 902, 903, 905, 915, 919, 920, 933, 934, 936, 937, 952, 961, 964, 965, 967, 970, 972**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **10, 38, 55, 89, 152, 160, 204, 303, 313, 314, 500, 512, 514, 523, 530, 606, 608, 625, 705, 714, 801, 904, 918, 934, 953, 961**

STAY TUNED—(1 hr. 38 min.; 1992) An ordinary family find themselves trapped in TV land when they sign up for a new entertainment channel run by a dastardly programmer. With John Ritter, Pam Dawber, and Jeffrey Jones. Directed by Peter Hyams. PG. **9, 19, 33, 60, 67, 85, 152, 155, 158, 160, 200, 214, 217, 219, 300, 307, 313, 314, 317, 319, 406, 503, 505, 506, 507, 510, 514, 517, 522, 530, 601, 606, 608, 610, 621, 625, 636, 639, 705, 706, 709, 723, 724, 759, 803, 805, 815, 818, 900, 904, 910, 919, 920, 950, 952, 962, 965, 972**

A STRANGER AMONG US—(1 hr. 49 min.; 1992) A missing-person investigation takes a disillusioned NYPD detective (Melanie Griffith) undercover in a tight-knit Hasidic community. With Eric Thal, John Pankow, and Tracy Pollan. Directed by Sidney Lumet. PG-13. **10, 20, 26, 55, 66, 79, 200, 215, 219, 220, 304, 306, 312, 315, 321, 400, 512, 523, 524, 526, 533, 608, 611, 621, 634, 708, 715, 722, 753, 762, 902, 904, 906, 917, 938, 962, 965, 970, 971**

A TALE OF SPRINGTIME—(1 hr. 47 min.; 1992) Eric Rohmer's latest, set among Parisian intellectuals, seems chatty and merely discursive for a while, but Rohmer has his method: Some ideas about choice and free will, bandied about at the dinner table, suddenly flare up in the story as a dramatic force. The film is about the attempt of a talented and domineering teenage girl to break up her father's love affair with one woman and get another woman—the girl's girlfriend—into his arms. Its emotional tone comes from spring, but spring in T.S. Eliot's version of the season as a time of bitter upheaval. Elegant. With Anne Teyssèdre, Hugues Quester, and Florence Darel. (7/27/92) PG. **81, 521, 522**

3 NINJAS—(1 hr. 25 min.; 1992) These little ninjas aren't turtles but three resourceful brothers who take on agang of kidnappers and an evil ninja master. Directed by Jon Turteltaub. With the animated short *Petal to the Metal*. PG. **10, 20, 26, 40, 44, 66, 89, 150, 152, 155, 157, 158, 160, 203, 204, 206, 210, 214, 216, 219, 220, 222, 300, 303, 304, 305, 306, 307, 314, 319, 322, 400, 406, 500, 505, 509, 512, 513, 514, 517, 522, 530, 601, 606, 608, 610, 611, 613, 619, 621, 625, 634, 636, 706, 709, 714, 722, 724, 755, 759, 801, 809, 815, 818, 819, 822, 900, 901, 902, 903, 904, 912, 918, 919, 933, 934, 938, 950, 961, 965, 971**

UNFORGIVEN—(2 hrs. 10 min.; 1992) Reviewed in this issue. R. **7, 18, 24, 33, 62, 67, 85, 152, 155, 158, 160, 206, 210, 214, 217, 219, 220, 300, 301, 306, 310, 317, 319, 406, 503, 505, 507, 517, 520, 523, 524, 527, 530, 532, 603, 606, 608, 610, 616, 621, 625, 627, 632, 632, 634, 635, 706, 708, 714, 723, 724, 756, 760, 802, 816, 818, 819, 820, 902, 905, 912, 919, 933, 934, 950, 952, 962, 965, 972**

UNIVERSAL SOLDIER—(1 hr. 38 min.; 1992) In a top-secret military project, scientists create a unit of perfect soldiers from the bodies of dead GI's—devoid of pain, emotions, and conscience. Action/adventure muscleheads Jean-Claude Van Damme and Dolph Lundgren star as two prototype warriors who go AWOL when they revert to their former selves. Directed by Roland Emmerich. R. **91, 160, 530, 753, 907, 919**

UNLAWFUL ENTRY—(1 hr. 48 min.; 1992) In Jonathan Kaplan's hit thriller, Ray Liotta shows up after a frightening break-in at the house of yuppie couple Kurt Russell and Madeleine Stowe. As Pete Davis, Los Angeles cop with a reassuring manner and murder in his heart, he rapidly ingratiates himself and immediately begins plotting to undermine the husband and take over the wife. The movie is depressing and routine in many ways, but Liotta's performance keeps one interested. In the beginning, Kaplan and screenwriter Lewis Colick bring out the class tensions between the upwardly mobile couple and the lonely, violent cop. The couple try hard, but they can't prevent themselves from patronizing him, and Pete, registering every slight, seeks revenge by playing on the woman's loneliness and the bourgeois man's anxieties about his courage. From there on, as the two men openly fight for possession of Madeleine Stowe, the movie slides into trash. The beautiful but expressionless Stowe plays a woman both dissatisfied and self-absorbed. Attracted to Liotta's wide-eyed, handsome Pete, she can't see his con man's tricks, which are dead obvious to anyone in the audience. Kaplan directs competently but routinely, without imagination or surprise. Liotta remains creepy and interesting to the end, but even his fabulous eyes can't save a sightless screenplay from disaster. (8/10/92) R. **7, 20, 38, 48, 160, 200, 219, 304, 310, 315, 319, 503, 514, 530, 600, 606, 608, 619, 621, 625, 634, 708, 722, 805, 808, 902, 912, 919, 953, 961**

WHISPERS IN THE DARK—(1 hr. 42 min.; 1992) When a psychiatrist (Annabella Sciorra) mixes her personal and professional lives, she gets a *très* intimate look into a patient's psychosis. With Jamey Sheridan and Anthony LaPaglia. Directed by Christopher Crowe. R. **12, 18, 24, 34, 62, 67, 85, 152, 158, 160, 206, 210, 215, 216, 220, 220, 302, 304, 305, 308, 309, 315, 319, 406, 504, 505, 506, 512, 516, 517, 524, 530, 534, 601, 606, 608, 610, 611, 612, 616, 618, 625, 634, 635, 638, 702, 704, 705, 706, 709, 715, 755, 802, 808, 809, 820, 900, 902, 905, 912, 915, 919, 934, 936, 950, 952, 953, 961, 965, 967**

REVIVALS

LA BELLE NOISEUSE—(4 hrs.; 1991) In French with English subtitles. Jacques Rivette may never come closer to a hit than with this magisterial four-hour film about a once-celebrated painter, Edouard Frenhofer (Michel Piccoli), who, after a decade of timorous inactivity, picks up his brushes and attempts to transform a beautiful young woman, Marianne (Emmanuelle Béart), into a crowning masterpiece. Rivette unfolds his story with supreme deliberateness, working against the movies' hokey penchant for viewing artists as mythical figures who churn out masterpieces. (Powers, 11/18/91) NR. **6**

DAY OF WRATH—(1 hr. 43 min.; 1943) A masterpiece that has almost been forgotten. Carl Dreyer's film about a young woman whose erotic drives cause her to be accused of witchcraft has extraordinary psychological density and overwhelming suspense. The black-and-white compositions have been designed to look like Rembrandts. With Lisbeth Movin. **8**

PINOCCHIO—(1 hr. 28 min.; 1940) Walt Disney's animated classic, based on Carlo Collodi's children's story of a wooden puppet who is brought to life and who must prove himself worthy of becoming a real boy. Featuring the characters Jiminy Cricket and Geppetto the wood-carver, and an Oscar-winning score of five original songs, including "When You Wish Upon a Star." Ben Sharpsteen and Hamilton Luske, supervising directors. G. **52, 320, 401, 511, 515, 521, 522, 533, 606, 608, 755, 904, 912, 966, 971**

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During summer months, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

YVES BRAYER—Landscape paintings; through 9/14. Soufer, 1015 Madison Ave. (628-3225).

57th Street Area

WILLIAM GARBE/ARTHUR MONES—Large-scale watercolors of birds and seashore life/Black-and-white photographs of the gallery's artists. Through 8/30. McCoy, 41 E. 57th St. (319-1996).

SoHo and TriBeCa

FRONT 242'S ART & STRATEGY—An audio-visual environment created by the Belgian rock band Front 242; through 9/1. Thread Waxing Space, 476 Broadway (966-9520).

BON GORDON—Paintings of birds and animals in abstracted landscapes; through 8/29. Franklin Parrasch, 588 Broadway (925-7090).

DAVID RABINOWITCH—His "Construction of Vision Drawings" from 1969–78; through 9/30 (August by appointment). Flynn, 113 Crosby St. (966-0426).

REGINA SILVEIRA—A site-specific installation that is an illusionistic representation of office furniture; 8/25–9/12. LedisFlam, 584 Broadway (9925-2806).

Other

SIMON DORRELL—Paintings and drawings of the Cotswold Gardens, including the Prince of Wales's garden; through 9/30. Wave Hill, 675 W. 252nd St. (549-3200).

CLAUDIA RAMOS—Recent figurative paintings by a young Mexican artist; through 8/27. Mexican Cultural Institute of New York, 8 E. 41st St. (689-O456), Mon.–Fri. 9 a.m.–2 and 3 p.m.–5.

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon–Fri. 10–4. Works by Allan, Anderson, Freud, Herder, Kulicke, Roseman, Traylor; through 9/26.

KENT—47 E. 63rd St. (980-9696). Works by Adams, Kearns, Kennard, Muntadas; through 8/29.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Clark, Hallowell, Inness, Lawson, Wyant, others; through 9/25.

MARKS—1018 Madison Ave. (861-9455). Works by Blake, Burton, Cain, Hume; through 9/26.

SHEPHERD—21 E. 84th St. (861-4050). Works by Anisfield, Feibig, von Hofmann, Reiss; through 9/26.

YORK—21 E. 65th St. (772-9155). Paintings on themes of summer by 19th and 20th-century artists, including Gifford, Glackens, Marin, O'Keeffe, others; through 9/4.

57th Street Area

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). "Among Family," with prints by C. Kahn, W. Kahn, Kapp, A. Mason, E. Mason; "New York Memories," with prints from 1920–1950, by Arms, Cook, Lozowick, Sloan; through 9/4.

DEL RE—41 E. 57th St. (688-1843). Works by gallery artists, including Arman, Cottingham, Indiana, Marca-Relli, Pomodoro, Tooker, others; through 9/7.

DRAKE—50 W. 57th St. (582-5930). Works by Bogart, Christensen, Hinman, Jaramillo, Kuehn, Naponic, Torrence, others; through 8/28.

FISCHBACH—24 W. 57th St. (759-2345). Recent paintings and works on paper by Arnold, Blaine, Dixon, Dodd, Forrester, Hagin, Nick, Rickert, Wilson, others; through 8/21.

FORUM—745 Fifth Ave. (355-4545). Figurative paintings by Bluemner, Evergood, Feltus, Gillespie, Grosz, Hopper, Shinn, others; through 8/30.

FRENCH—24 W. 57th St. (247-2457). Paintings by Bogaev, Dunlap, Duval, Gregor, Rovegno, Sprung, Sullivan, Winn; through 8/31.

GOODMAN—24 W. 57th St. (977-7160). Works by Baldessari, Boltanski, Coleman, Cragg, Horn, Kiefer, Paolini, Richter, Struth, Wall, others; through 8/29.

JOSEPH—745 Fifth Ave. (751-5500). Art furniture by Bonner, Carpenter, Castle, Dunnigan, Loeser, Maruyama, Paley, Philbrick, Wahl, others; through 8/21.

LLADRO—43 W. 57th St. (838-9341). Paintings by Bilbao, Gamez, Novillo, Lozano, Riu, Subirats, others; through 8/29.

MUNICIPAL ART SOCIETY—457 Madison Ave. (935-3960). "Steel, Stone, and Backbone: New York Builds in Hard Times," with historic photographs, engravings, original architectural plans and maps, and historic construction equipment; through 9/15.

PAINE WEBBER—1285 Ave. of the Americas (713-2162). "UpRiver! Selections From the Hudson River Museum of Westchester," with paintings by Cropsey, Burnham, Prentice, Inness, Suydam, others; through 10/2.

ST. ETIENNE—24 W. 57th St. (245-6734). Three separate exhibitions, with works by Bombois, Kane, Moses, Grosz, Klimt, Kokoschka, Schiele, others; through 9/4.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Valencian Painters: 1860–1936" with works from the Collection of the Diputacion de Valencia; through 9/23.

ZABRISKIE—724 Fifth Ave. (307-7430). Works by Adams, Atget, Batho, Cahun, Frank, Friedlander, Goldfarb, Masson, others; through 9/28.

SoHo and TriBeCa

AMERICAN FINE ARTS CO.—40 Wooster St. (941-0401). Works by Baumgarten, Dion, Fraser, Graham, Huebler, Lawler, Welling, others; through 8/30.

ARTISTS SPACE—223 W. Broadway (226-3970). "Putt-Modernism," with works by Amenoff, Chin, Gehry, Graves, Murray, Sherman, Skoglund, Snyder, Torreano, Yankowitz, others; through 9/6.

CAVIN-MORRIS—560 Broadway (226-3768). Works by Cardillo, Harvey, Maisner, Serl, Venegas, Weisbecker, others; through 9/1.

CROWN POINT PRESS—568 Broadway (226-5476). "Making Marks," with works by Cage, Diebenkorn, Held, Hunt, Steir, others; through 9/26.

GOOD—532 Broadway (941-8066). "Cultural Fabrication," with works by Baroff, Colson, Faga, Hyde, Kim, Lomberg, Roeth, Stockholder, others; through 8/30.

LOUVER—130 Prince St. (925-9205). Works by Berlant, Berman, Charlton, Hamilton, Moses, Shelton, Virtue, others; through 8/28.

PERLOW—560 Broadway (941-1220). Works by gallery and invited artists; through 9/9.

P.P.O.W.—532 Broadway (941-8642). Works by Attie, Cohen, Flanagan, Granet, Hocks, Watts, Wojnarowicz, others; through 8/28.

STENDHAL—622–26 Broadway (505-1201). "Summer Camp," with works by Arber, English, Howe, Liebowitz, Meisler, Prol, Rose, Shakir, Weese, others; through 8/22.

TRIPLEX—Borough of Manhattan Community College, 199 Chambers St. (226-4056), Mon.–Thu. 9 a.m.–10 p.m. "Summer Stroll: Scapes & Sky," with works by Corritore, Hamlin, Mostel, King, Mark, O'Donnell, Strong, others; through 9/24.

WEBER—142 Greene St. (966-6115). Works by Allen, Fulton, Haacke, Jetelova, Kendrick, Lewitt, McCollum, Smithson; through 8/31.

Other

ART IN THE ANCHORAGE—At the base of the Brooklyn Bridge, Cadman Plaza West and Old Front St., Brooklyn (206-6674). Installations by Aylon, Bender, Howard, Mikami, Women's Action Coalition (WAC), Young; photographs by Kuo, McAdams, Nance, Rodolitz; through 9/20.

COLUMBIA UNIVERSITY—Rare Book and Manuscript Library, Butler Library, Broadway and 116th St. (854-2231), Mon.–Fri. 9 a.m.–4:45. "Robert Lax and Concrete Poetry," with examples of abstract poetry by Lax and others; through 10/23.

CONSULATE GENERAL OF COLOMBIA—10 E. 46th St. (370-0004). Works by 21 Colombian artists who live in New York City; through 8/25.

GLASS—315 Central Park West (787-4704), Wed.–Fri. 1–6. Works on paper by Auerbach, Andrews, Gross, Hecht, Soyer, Weber; through 8/28.

LONG ISLAND UNIVERSITY—Brooklyn Campus, 1 University Plaza, Brooklyn (718-488-1051), Mon.–Sat. 9 a.m.–7 p.m. Outdoor sculpture by Chambers, Dunnill, Hill, Isaksson, Klimowicz, Lee; through 10/31.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island, N.Y. (718-448-8534). "Sculpture Festival '92: Silhouettes of the Southwest," with works by Drake, Glover, Jimenez, Kittleson, Lotte, Lowe, Wade; through 10/31.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily 10 a.m. to dusk. "Socrates Unbound," with outdoor sculpture by Arimany, Cruz, Di Suvero, Haring, Johnson, Scohy, Sussman; through 9/30.

WEISNER—425 W. 13th St. (675-8722). "Finer Points of Life," with paintings, sculpture, and photography by Barkley, Crumb, English, Leon, Muryani, Reynolds, Suess, Thacher, others; through 8/28.

YWCA—610 Lexington Ave. (735-9735), Mon.–Fri. 11–7, Sat. 11–3. "Consumption," with works on the environment by Cyphers, Gordon, Harvey, Howland, Shaw, others; through 8/28.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.–Sun. 12–5, $2 suggested contribution. Photographs by Austen depicting the 1893 World's Columbian Exposition in Chicago; through 1/3/93.

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165). "Haut und Huelle (Skin and Cover)," with works by students at the Academy for Applied Arts in Vienna; through 8/28.

BAUM—588 Broadway (219-9854). Photographs by Burson, Carey, Charlesworth, Divola, Fellman, Bloom & Hill, Novak, Rolfe, Schwartz, others; through 8/31.

LINDA BUTLER—Photographs of the rural Japanese landscape and of American Shaker objects and architectural spaces; through 8/21. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "An Enduring Interest: The Photographs of Alexander Gardner"; through 9/6.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Special Collections: The Photographic Order From Pop to Now"; through 10/16.

NIKON HOUSE—620 Fifth Ave. (586-3907), Tue.–Sat. 9:30–5:30. "Exposure: Fifteen Years of Outside Photography," with works by Kelley, Ketchum, Lanting, Rowell, others; through 9/5.

QUEENS COLLEGE—65–30 Kissena Blvd., Flushing, N.Y. (718-997-3770), Mon.–Thu. 9–5. Photographs by Gonzalez, Lutteroth, Uribe; through 8/21.

RICE—325 W. 11th St. (366-6660). "Photography=Art," with photographs by Barber, Frank, Goldman, Palaia, Serbin, Tinglin, others; through 9/13.

SEAGRAM—375 Park Ave. (572-7000), Mon.–Thu. 9–5, Fri. 9–1. Photographs that celebrate summer, by Cohen, Evans, Fulton, Hine, Papageorge, Spano, Winogrand, Weegee, others; through 9/18.

STALEY-WISE—560 Broadway (966-6223). Photographs that celebrate summer, by Avery, Cartier-Bresson, Hoyningen-Huene, Kertesz, Lartigue, Markus, Moon, Miller, Turbeville, Weber; through 9/19.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 9/30: "Robert Kushner's Changing 'Seasons.'" Through 11/8: "More Than One: Contemporary Studio Production." Through 11/8: "A Decade of Craft: Recent Acquisitions, Part II—Ceramics, Fiber Art, Jewelry, and Metalwork."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast." Through 11/1: "The Santana Fossils: Ancient Wonders, Modern Puzzles." Through 11/1: "The Prehistoric Mammals of Charles R. Knight."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/6: "The Silhouette Selection: Recent Celebrity Photography."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 9/6: "Jin Soo Kim: Grand Lobby Installation." Through 9/21: "Painters of a New Century: The Eight and American Art." Through 9/21: "Curator's Choice—The Eight: Works on Paper." Through 10/30: "Raiders of the Fine Arts: Summer 1992."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30: "The Cooper-Hewitt Collections: A Design Resource."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Through 8/23: "An Album of Nineteenth-Century Interiors: Watercolors from Two Private Collections."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 pay as you wish), closed Thu. $7, students and seniors $4. Through 8/27: " The Guggenheim Museumand Art of This Century—Masterpieces from the Guggenheim Collection."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $5, students and seniors $3. Through 8/28: "The Guggenheim Museum and Art of This Century—From Brancusi to Bourgeois, Aspects of the Guggenheim Collection."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 9/27: "Benchmarks." Through 9/27: "In Good Conscience: The Radical Tradition in 20th-Century American Illustration." Through 9/27: "Alan Cober: The Artist as Illustrator, The Illustrator as Journalist."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 10/25: "Modern Design: 1890–1990." Through 9/27: "El-Andalus: The Art of Islamic Spain." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 8/30: "America in the Making: Highlights from the Gilder Lehrman Collection." Through 8/30: "Belle Da Costa Greene: Mr. Morgan's Librarian." Through 8/30: "Treasures from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 9/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 9/6: "The Art of Embellishment: Painted and Stencilled Masterworks from the Collection of the Museum of American Folk Art." Through 9/13: "Step Lively: The Art of the Folk Cane."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer."Through 8/25: "Projects: Erika Rothenberg." Through 10/13: "The Young Rebel in American Photography, 1950–1970."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 8/30: "Walt Whitman and New York." Through 8/30: "Empire City: Paintings and Drawings from the Robert R. Preato Collection." Through 8/30: "St. Petersburg as it was Leningrad: Anatoly Kaplan's Lithographs." Through 8/30: "Recent Gifts: Works on Paper." Through 8/30: "Roots and Heritage in Latin American Art."

NASSAU COUNTY MUSEUM OF ART—1 Museum Drive, Roslyn, N.Y. (516-484-9337). Tue.–Sun. 11 a.m.–5. $2; seniors and students. Through 11/15: "Larry Rivers: Works from 1954–1990."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 9/27: "The Artist's Eye: Philip Pearlstein Selects Paintings from the Permanent Collection." Through 8/30: "Masterworks of American Impressionism from the Pfeil Collection." Through 9/13: "Lovis Corinth: Prints, Drawings, and Watercolors from the Family Collection."

NEUBERGER MUSEUM—State University of New York at Purchase, 735 Anderson Hill Rd., Purchase, N.Y. (914-252-6100). Tue.–Fri. 10 a.m.–4, Sat. and Sun. 11 a.m.–5. $3 suggested contribution. Through 9/20: "George Segal: Graffiti Wall and Selected Works." Through 9/27: "Roland Reiss: A Seventeen-Year Survey."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 9/20: "Party Time: Presidential Campaigns Since 1832." Through 10/11: "Ansel Adams: The Early Years." Through 10/11: "The Century Association: American Masters and Masterworks."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 9/12: "Walt Whitman: In Life or Death Forever." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 10/31: "Breaking Boundaries: American Puppetry in the 1980s." Through 9/19: "The Theater Magic of Jusaburo Tsujimura."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, L.I. (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 11/8: "A Museum Looks at Itself: Mapping Past and Present."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/13: "Regina Silveira." Through 9/13: "Colombia: Contemporary Images."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper." Through 9/20: "William H. Johnson."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 8/30: "The Paintings of George Bellows." Through 9/20: "Gifts and Acquisitions in Context." Through 10/25: "Homecoming: William H. Johnson and Afro-America, 1938–1946." Through 10/25: "Parallel Visions 1938–1946: Selections from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 9/12: "Y. David Chung: Turtle Boat Head." Through 11/28: "Glenn Ligon: Good Mirrors are Not Cheap." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–5 (Thu. to 7:30), closed Sat. and Sun. Free. Through 8/15: "Dirt and Domesticity: Constructions of the Feminine."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next auction on 9/10.

DOYLE—175 E. 87th St. (427-2730). Next auction on 9/9.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). Next auction on 9/10.

SWANN—104 E. 25th St. (254-4710). Next auction on 8/27.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, August 19

MOSTLY MOZART—Lincoln Center's festival continues with the Mostly Mozart Festival Orchestra, Gerard Schwarz conductor; with mezzo-soprano Cecilia Bartoli, pianist Yefim Bronfman. Rossini's *Sinfonia Scritta al Conventello;* Mozart's "Chi sa, chi sa, qual sia," K. 582; "Al desio di chi t'adora," K. 577; Piano Concerto No. 26 in D, K. 537; "Nacqui all' affanno, al pianto" from Rossini's *La Cenerentola;* Mendelssohn's Symphony No. 4 in A, "Italian." Avery Fisher Hall at 8. $13–$25. Pre-concert recital at 7 features Bronfman and violinist Mitchell Stern performing Mozart's Violin Sonata in B-flat, K. 454.

DAVID BYRNE—The Beacon Theatre, Broadway and 74th St. (307-7171), at 8. $30.

VENTRISSIMO WINDS, wind ensemble from The Juilliard School. IBM Garden, Madison Ave. and 57th St., at 12:30. Free.

DAVID SHIFRIN, clarinetist; with musicians from the Juilliard School. Works by Francaix and Mozart. Bryant Park, Sixth Ave. and 42nd St. (983-4142), at 12:30. Free.

VOODOOBILLIES—Zydeco and cujun music. McGraw-Hill Park, between 48th and 49th Sts., west of Ave. of the Americas, at 12:30. Free.

JAZZ WEDNESDAYS—Featuring New York Voices and Mark Egan. World Trade Center, Austin J. Tobin Plaza, between West and Vesey Sts., at noon. Free.

THE JB HORNS and **MACEO PARKER**—Funk and soul. World Financial Center, between the Hudson River and West St., at 7:30. Free.

RHYTHM AND BLUES WITH PAT CISARANO—Golda Meir Square, 1411 Broadway, between 39th and 40th Sts., at 12:15. Free.

Thursday, August 20

MOSTLY MOZART—See 8/19.

NEIL DIAMOND—Madison Square Garden at 8. $25.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Resident conductor John Daly Goodwin leads the audience in singing Orff's *Carmina Burana;* Haydn's *Te Deum.* CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

T.J.'s FRIENDS FUNDRAISING ROCK AND ROLL PARTY—Fundraiser for T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. Featuring The Blues Travelers, The Del Fuegos, The Dreyer Brothers, Milo Z, D'Tripp, Rene Lopez of the Authority, Arnie Lawrence and the Blues Co-Elation, Brazil Nuts. The City, 124 W. 43rd St., (489-5630), at 8. $20, $30.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—"Chamber Music of the World," featuring the Quintet of the Americas performing contemporary Latin-American classics. Lincoln Center (875-5400), at 6:30. Free.

OLDIES THURSDAYS—Featuring Shirley Alston Reeves. Austin J. Tobin Plaza, World Trade Center, between Vesey and Liberty Sts., at noon. Free.

CHUCK WAYNE, jazz guitarist. 1251 Ave. of the Americas Garden, between 49th and 50th Sts., at 12:30. Free.

BARGEMUSIC—Cellist Carter Brey and pianist Christopher O'Riley. Rameau's Suite in A for Piano; Prokofiev's Sonata for Cello and Piano, Op. 119; Rachmaninov's Sonata in G Minor for Cello and Piano, Op. 19. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

SMOKEY ROBINSON—Midwood Field, Seaside Park, Ocean Parkway at Seabreeze Ave., Brooklyn (718-469-1912), at 7:30. Free; $5 for Center Stage seating; $2 with own chair.

WESTBURY MUSIC FAIR—Featuring dance-hall artist Shabba Ranks; with Boogie Down Productions, featuring KRS-1. 960 Brush Hollow Rd., Westbury, N.Y. (516-334-0800), at 9. $25.

Friday, August 21

MOZART OPERAS-IN-CONCERT—Lincoln Center's festival continues with *Der Schauspieldirektor,* featuring the New York Chamber Symphony, Julis Rudel conducting; soloists include Welting, Groves, Evitts. Also, selected concert arias. Alice Tully Hall at 7:30. $25.

MOSTLY MOZART—Lincoln Center's festival continues with the Mostly Mozart Festival Orchestra, Gerard Schwarz conductor; the Mostly Mozart Festival Chorus, Joseph Flummerfelt conductor; soprano Pamela Coburn, mezzo-soprano Wendy Hoffman (festival debut), tenor Vinson Cole, bass Paul Plishka (festival debut), and clarinetist Richard Stoltzman. All Mozart program: Overture to *Magic Flute;* Clarinet Concerto in A, K. 622; "Ave Verum Corpus"; *Requiem,* K. 626. Avery Fisher Hall at 8. $14–$30.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—Jazz performed by Akua Dixon, and the string quartet Quartette Indigo. Lincoln Center (875-5400), at 5:30. Free.

NEIL DIAMOND—See 8/20.

SUMMERGARDEN—The Museum of Modern Art and the Juilliard School's tribute to John Cage continues with *Europera 5,* performed by pianist Yvar Mikhashoff, vocalists Cheryl Marshall and Lisa Willson; directed by Andrew Culver. The Sculpture Garden, Museum of Modern Art, 14 W. 54th St. (708-9480), at 8. Free.

INTERNATIONAL FRIDAYS—Featuring the Andean music of Tahuantinsuyo. Austin J. Tobin Plaza, World Trade Center, between Liberty and Vesey Sts., at 12:30. Free.

DAVID SHIFRIN—See 8/19.

BARGEMUSIC—See 8/20.

ELTON JOHN AND ERIC CLAPTON—With Curtis Stiegers. Shea Stadium (307-7171), at 6. $35.

BARD MUSIC FESTIVAL—"A Musical Friendship: Strauss and Mahler," featuring Strauss and Mahler songs performed by soprano Juliana Gondek and pianist Donald St. Pierre. Bard College, Annandale-on-Hudson, N.Y. (914-758-7559), at 8. $15. Pre-concert talk at 7.

WESTBURY MUSIC FAIR—Featuring Peter, Paul, and Mary. 960 Brush Hollow Rd., N.Y. (516-334-0800), at 8. $22.50.

Saturday, August 22

MOZART OPERAS-IN-CONCERT—Lincoln Center's festival concludes with the U.S. premiere of *Ascanio in Alba,* Adam Fischer conductor; featuring the New York Chamber Symphony, and the Mostly Mozart Festival Chorus, Amy Kaiser conductor; soloists include Verebics, Asawa, Clarey, Kuebler, McFadden. Alice Tully Hall at 7:30. $25.

MOSTLY MOZART—See 8/21. Tonight concludes the festival.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—At 2: Reggae by Racca's Singers' Satellite. At 5:30: Henry Brant's *500: Hidden Hemisphere,* a new work commissioned by Lincoln Center, performed by the U.S. Coast Guard Band, the U.S. Military Academy Bands, and The Goldman Memorial Band. At 8:30: The U.S. Coast Guard Band. Lincoln Center (875-5400). Free.

SUMMERGARDEN—See 8/21.

SUMMER FOLK FESTIVAL—Featuring Joel Landy, Mary Grace, David Kleinman, and Ellen Weiss. Centerfold Coffeehouse, Church of St. Paul and St. Andrew (866-4454), at 8. $7.

LUCE AMEN, guitarist. Yiddish music, country, rock, and Broadway standards; with the night club contigent the Ken Hatfied Project. Canarsie Pier, at the foot of Rockaway Parkway, just beyond the Belt Parkway Overpass, Brooklyn, at 12:30. Free.

COUNTRY MUSIC FESTIVAL—Featuring Tracy Lawrence. Forest Park's Seuffert Bandshell, off Woodland Blvd., near Myrtle Ave., Queens (718-291-ARTS), at 7:30. Free.

THE FOUR TOPS/THE TEMPTATIONS/THE SPINNERS—Jones Beach Theater, Jones Beach State Park (307-7171), at 8. $25.

ELTON JOHN AND ERIC CLAPTON—See 8/21.

HUNTINGTON SUMMER ARTS FESTIVAL—Featuring the Long Island Philharmonic, Keith Lockhart conducting. Copland's *An Outdoor Overture;* Smetana's "The Moldau" from *Mo Vlost;* Dvorak's Slavonic Dances in C; "New World" Symphony. Heckscher Park, Prime Ave. and Route 25A, east of the village of Huntington, N.Y. (516-271-8442), at 8:30. Free.

Sunday, August 23

CLAUDE WILLIAMS'S SWING QUARTET—Featuring jazz violinist Claude Williams, clarinetist and tenor Ken Peplowski. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $12.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—At 2: Mamma Tongue, featuring keyboardist John McDowell and African drummer Karamo Sabally. At 5:30: *500: Hidden Hemisphere;* see "Concerts," 8/22; at 8:30: The United States Military Academy Band. Lincoln Center (875-5400). Free.

CHAMBER MUSIC WITH ILAN RECHTMAN—"Baroque Reflections," featuring New Age/electronic arrange-

SOLUTIONS TO LAST WEEK'S PUZZLES

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MUSIC & DANCE

ments of Vivaldi's *The Four Seasons*. Pied Piper Room, Hotel Wales, 1295 Madison Ave., between 92nd and 93rd Sts. (876-6000), at 6. Free.

REINTERPRETING THE BLUES—The Brooklyn Museum's jazz and blues series continues with "Going to Chicago," featuring guitarist and singer Melvin Taylor, saxophonists Chico Freeman and Arthur Blythe, and trumpeter Stanton Davis. Brooklyn Museum, 200 Eastern Parkway, Brooklyn (718-638-5000), at 3. $5.

BARGEMUSIC—See 8/20. Today at 4. $18.

KUKURUZA—"Celebrate Brooklyn" continues with bluegrass and country music from Moscow. Prospect Park Bandshell, Prospect Park West and 9th St., Brooklyn (718-855-7882), at 3. Free.

BRONX ARTS ENSEMBLE—"Viennese Classics," featuring fortepianist Kenneth Cooper, soprano Josephine Mongiardo. Two quartets by Mozart; Schubert's "Der Hirt Auf Dem Felsen" (The Shepherd on the Rock). At 2: Rockwood Drive Circle, Van Cortlandt Park, Bronx. At 4: McGinley Center, Fordham University, Bronx Rose Hill Campus at Southern Blvd., Bronx (549-1899). Free.

THE NEW YORK ROCK AND SOUL REVUE—Featuring Donald Fagen, Walter Becker, Michael McDonald, Boz Scaggs, Phoebe Snow, Chuck Jackson, others. Jones Beach Theater, Jones Beach State Park (307-7171), at 8. $25.

BARD MUSIC FESTIVAL—Featuring the Festival Orchestra, Leon Botstein conductor; with pianist Ian Hobson. All-Strauss-program, "Music as Autobiography," featuring *Macbeth*, Op. 23; *Panathenaenzug*, Op. 74; last orchestral songs, performed by soprano Helen Donath. Festival Tent, Annandale-on-Hudon, N.Y. (914-758-7559), at 4. $20. Pre-concert discussion at 3:30.

WESTBURY MUSIC FAIR—"Summer Breeze '92," featuring pop duo Seals and Crofts, and the Australian rock group, the Little River Band. 960 Brush Hollow Rd., Westbury, N.Y. (516-334-0800), at 7. $22.50.

Monday, August 24

THE BLACK CROWES—The Beacon Theater, Broadway and 74th St. (307-7171), at 8. $22.50.

CABARIETY—Featuring vocalists Annie Hughes and Thos Shipley. Hudson River Park, Battery Park City (416-5328), at 6:30. Free.

ANNUAL CARIBBEAN NIGHT EXTRAVAGANZA—The Martin Luther King Jr. concert series continues with Mighty Sparrow and others stars from the islands. Wingate Field, between Brooklyn and Kingston Aves., Brooklyn (718-469-1912), at 7:30. Free. Bring chairs.

THE NEW YORK ROCK AND SOUL REVUE—See 8/23.

WESTBURY MUSIC FAIR—Featuring Kenny Loggins. 960 Brush Hollow Road, Westbury, N.Y. (516-334-0800), at 8. $25.

HUNTINGTON SUMMER ARTS FESTIVAL—Featuring the Count Basie Orchestra, Frank Foster conductor. Huntington Summer Arts Festival conclusion. Jazz. Heckscher Park, Prime Ave. and Route 25A, east of the village of Huntington (516-271-8442), at 8:30. Free.

Tuesday, August 25

LOS LOBOS—Central Park SummerStage, Rumsey Playfied, 72nd Street, mid-park (307-7171), at 7. $16.50, $18.

THE BLACK CROWES—See 8/24.

JUILLIARD STUDENTS—Jazz. Dante Park, West 63rd St. and Columbus Ave., at 6:30. Free.

LA HERENCIA LATINA—Salsa music. 1251 Ave. of the Americas Garden, between 49th and 50th Sts., at 12:30. Free.

SOL ZIM—Jewish music. Young Israel of Hillcrest Auditorium, 169-07 Jewel Ave., Flushing (718-463-7700), at 7. Free.

WESTBURY MUSIC FAIR—See 8/24.

WORLD BEAT TOUR 1992—Featuring Jimmy Cliff, Burning Spear, Toots and the Maytals, Majek Fashek. Meadowland Summerfest, East Rutherford, N.J. (307-7171), at 7. $20, $25.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets: $10–$68. 8/18 at 8: Bizet's *Carmen* (in French, with supertitles), Ajmone-Marsan conducting; Graham, Racette, Absalom, Peterson. 8/19 at 8: Puccini's *Turnadot* (in Italian, with supertitles), Sloane conducting; Kelly, Zseller, Scuderi, Dworchak, Baker, Brubaker, Hopkins. 8/21 at 8: Verdi's *Rigoletto* (in Italian, with supertitles), Colneri conducting; Woods, Redmon, Cowan, Thompson, Toliver. 8/22 at 1:30: *Carmen;* same as 8/18. 8/22 at 8: Puccini's *La Boheme* (in Italian, with supertitles), Mark Gibson conducting; Geyer, Warren, Brubaker, Perry, Lau, Mattsey. 8/23 at 1:30: *Turnadot;* same as 8/19. 8/25 at 8: *La Boheme;* same as 8/22 evening performance.

Other

MOZART OPERAS-IN-CONCERT—See "Concerts," 8/21, 8/22.

THEATER FOR THE NEW CITY—Crystal Field's new opera for the streets, *Christopher Columbus, or Business as Usual*, featuring original music, Native American dance, and a multi-ethnic company of 50. Call 254-1109 for information about schedule and location.

DANCE

Feld Ballets/NY

JOYCE THEATER—8/18–8/29. Tickets: $28. 8/18, 8/19 at 8: *Ion; Evoe; Wolgang Strategies;* preview of *Frets and Women*. 8/20, 8/21 at 8: *Aurora I; Danzon Cubano;* preview of *Hadji; Contra Pose*. 8/22 at 2:30: *To The Naked Eye; Kore;* preview of *Frets and Women; Common Ground*. 8/22, 8/24 at 8: same as 8/20, 8/21. 8/25 at 8: same as 8/22 matinee.

Lincoln Center Out-of-Doors Festival

LINCOLN CENTER PLAZA—Free. (875-5400). 8/18 at 5:30: Rita Jaroslow and Dancers in "Pool Party Paradise"; at 8:15: Cloud Chamber I.D.T. performs the U.S. premiere of *Borderline Rendezvous*. 8/19 at 5:30: "Young Choreographers," featuring N.Y. premieres from the American Dance Festival by choreographers Marlies Yearby, Zvi Gotheiner, and Hilary Easton; at 8:15: Cloud Chamber I.D.T. 8/20 at 5:30: *A Surreal Soap Opera;* see "Performance." The remaining performances of the festival this week mostly features concerts; see "Concerts," 8/20–8/23.

Other

EXPERIENCE THE ORIENT—Featuring John Chen and Dancers. Traditional Chinese dance. Brooklyn Children's Museum, 145 Brooklyn Ave., at St. Mark's Ave., Brooklyn (718-735-4400), at 6. $3.

HERITAGE DANCE COMPANY—*A Midsummer Day's and Night's Dream,* choreographed by Maria Boscaino, and performed to Beethoven's *Pastoral Symphony*. Theater of the West Side Dance Project, 162 W. 83rd St. (865-0854). 8/22 and 8/23 at 8. $10.

OPEN 24 HOURS DANCE COMPANY—The nine-member ensemble performs *Walk-ins Welcome;* plus, works from repertory. CBGB's Gallery 313, 313 Bowery, at Bleecker St. (677-0455). 8/19, 8/20 at 8. $6.

PILAR ROJA—The flamenco choreoprapher-dancer performs two new works: *Tientos,* a flamenco dance; *Baile Estilizado,* a contemporary dance. Repertorio Espanol, Garmercy Arts Theatre, 138 East 27th St. (889-2850). 8/20–8/22 at 8; 8/23 at 3; 8/25 at 8. $25.

PERFORMANCE

NADA—167 Ludlow St. (420-1466). *Psychotic Busboy Blues,* written and performed by Steve Belber. 8/20–8/23 at 8. $10.

P.S. 122—150 First Ave. (477-5288). Penny Arcade in *Bitch! Dyke! Faghag! Whore!* 8/20–8/23 at 9. $10.

A SURREAL SOAP OPERA—Victoria Bugbee's "ecological disaster," in which Toxic Waste Meets Beach Resort. Lincoln Center Plaza (875-5400). 8/20 at 5:30. Free.

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 8/19: Eden Atwood and Her Trio. 8/20: Nat Dixon Quartet. 8/21, 22: Charles McPherson Quartet. 8/23: Lenora Helm and Her Trio. 8/24: Debbie Lewis. 8/25: Ron Jackson Quartet. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 8/23: Gato Barbieri. 8/24: Pianist Aydin Esen with Kenwood Dennard on drums and Marvin Stamm on trumpet. 8/25–30: Betty Carter. Every Tue.–Sat. following the last set until 4 a.m.: "Late Night with Sam Jacobs and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 8/19: Peter Case; Pal Shazar. 8/20: Garrison Keillor and the Hopeful Gospel Quartet. 8/21, 22: Buster Poindexter and His Banshees of Blue. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/22: Pianist John Hicks with Chico Freeman on saxophone and Walter Booker on bass. 8/23: Kenny Drew Jr. Trio. 8/24–29: Pianist Kenny Barron with Ben Riley on drums and Ray Drummond on bass. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). American restaurant with jazz every Tue.–Thu. from 7–11 and Fri.–Sat. from 9–1 a.m. 8/19, 26: Pianist Joel Forrester. 8/20: Pianist Jim Balagurchick. 8/21, 22: Pianist Chris Anderson and Elisle Atkinson on bass. 8/25: Jon Davis. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 8/19: Geezer Lake; Alice Donut; Die Monster Die. 8/20: Harsh Reality; Subterranean Sky. 8/21: Yo La Tengo. 8/22: Big Fat Pet Clams from Outer Space. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 8/23, 25–30: Phoebe Legere. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 8/21: Brian Conway on fiddle. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 8/23: Helen Merrill with Torriezito, John Goldsby, and Terry Clarke. 8/24: Les Paul Trio. 8/25–30: Scott Hamilton Quintet with John Bunch, Chris Florey, Dennis Irwin and Chuck Riggs. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 8/19: Roy Gerson Quartet. 8/20: Greg Abate Quartet. 8/21: Bill Kirchner Nonet. 8/22: Lynn Seaton Quintet. 8/23: Eileen Fulton with Vinnie Martucci Trio. 8/24: Ken Peplowski Quartet. 8/25: Daryl Sherman Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 8/19–22: Jazz pianist Ronny Whyte with Linc Millman on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 8/19: UI; Drive Like Jehu; Wider. 8/20, 21: Defunkt with Women in Love. 8/22: Defunkt with Faith. 8/23: Defunkt with PBR Street Gang. 8/24: Fantods; Roy Nathanson and Anthony Coleman. 8/25: Hamiet Bluiett Trio with Tarit Shah on bass. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 8/19: Tap dancer Jimmy Slyde. 8/21: Singer Jeree Wade and trio with special guest Patricia Nicholas followed by the Latebird Show with Jon Hammond and Barry Finnerty. 8/22: Singer Revital and Trio, followed by the Latebird Show with Jon Hammond and Barry Finnerty. 8/24: Singer Liliane Stow and Trio. 8/25: Robert Silverman Quartet. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 8/19: This Is It and October Project. 8/20: Off-Wall Street Jam. 8/21: A New York Six-Pack. 8/22: Roomful of Blues. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 8/19: Tinsley Ellis plus the Robert Ross Blues Band. 8/20: Ronnie Earl and the Broadcasters plus Feet To the Fire. 8/21, 22: The Jimmy Thackery Band. 8/23: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 8/24: Ladies Night with The Gregory Denard Group featuring Reggie Woods. 8/25: Irving Louis Lattin and the Chicago Fire. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 9/12: Jazz singer-pianist Jo Thompson, Tue.–Sat. at 9:15 and 11:15. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Ron Roullier Quintet followed by Sonny Daniels Big Band. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Sam Ulano and his Dixielanders. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 8/25: Zulu Spear Octet. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 8/19: Shaman. 8/20: Asylum Choir. 8/21: The Soft Parade. 8/22, 24: Four Sticks - A Led Zeppelin Tribute. 8/23: Steel Breeze featuring Tony Bruno, Jim Laird and Nick Lohri. 8/25: Tramps Like Us. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 9:30–1:30 a.m.: Reggie Woods. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Kenny Brawner. Sat. guest bands from 10–2 a.m. Sun. from 7–11: Sarah Cion. Mon. from 8:30–12:30: Hassan Hakim. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 8/19: Mikey Dread and the Date Band. 8/20: Rolando Boldrin and special guests. 8/21: Brazilian Energy Sounds. 8/22: Samba Novo. 8/24: Mambo Mondays at La Tropica Nightclub featuring La Tropica Orchestra. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 8/23: Nat Adderley Quintet featuring Vince Herring, Rob Bargad, Walter Booker and Jimmy Cobb. 8/24: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 8/25–30: Nick Brignola Quartet featuring Mike Holober, Rich Syracuse and Dick Berk. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 8/21, 22: Roy Ayres. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. 8/19, 21, 22: Toshiko Akiyoshi Trio with Ira Coleman on bass and Kenny Washington on drums. 8/25, 27, 28: Norman Simmons Trio with Doug Weiss on bass and Curtis Boyd on drums. Every Tue.–Sun. from 9–midnight, "Dancing Under the Stars" featuring dancers Kelly King and Mary McCatty in the lantern-festooned garden. **AE, CB, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 8/21: Carlene Carter; Syd Straw Combo. 8/22: Swamp Dogg also Menace. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 8/19 at 9: *El Barrio '92*, a new musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. 8/24: "Salsa Meets Jazz" with Domingo Quinones and his Orchestra with Charlie Sepulveda on trumpet. **Terrace:** 8/19–23: Tommy Campbell Trio. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 8/23: Clark Terry Quintet. 8/24: The Vanguard Jazz Orchestra. 8/25–30: Arthur Taylor's Wailers with Abraham Burton, Willie Williams, Tyler Mitchell and Jacky Terrasson. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 8/19, 20: Michael Urbaniak Quartet featuring Rodney Holmes and Tony Cimoros. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 8/19: Acoustic Juntion; Big Open Road. 8/20: Joan Osborne. 8/21: The Skadanks; E. Tribe. 8/22: Speir Mor; The Coats. 8/23: Silica Gel; Picasso Trigger; Blue Green Gods; Annubus Liesure Society; Beatless; Orephus. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 8/22: Guitarist Gene Bertoncini with Michael Moore on bass and Roger Kellaway on piano. 8/23, 30: Teri Thornton Duo. 8/24–29: Pianist Sir Roland Hanna with Cecil Bridgewater on trumpet and Tyron Brown on bass. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 8/22: Tony Woods, Red Johnny and the Round Guy plus Master Lee. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 8/19, 20, 23, 24 at 7:30 and 9, 8/21, 22 at 8 and 10:30: Caroline's Comedy Hour Tapings for Televion hosted by Rich Jeni. 8/25 at 8: KISS-FM Comedy. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *The Chix Show* written and produced by Jacklyn Guzda featuring Viginia Woo and Jacklyn Guzda, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 8/23: Stu Trivax, Nancy Redman, Keith Anthony, Rick Scottie, Mike Eagan, Darrell Hammond, Danny Curtis, and Scott Bruce. 8/24–30: Richie Gold, The Most Brothers, Mike Eagan, Keith Thomas, Scott Bruce, Al Romero, Danny Curtis and Bill Rutkoski. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 8/19: Comedy-magicians Jamy Ian Swiss and Imam with magician Meir Yedid. 8/20: Magician Eric DeCamps and comedy-magician Imam with pianist Rich Sanders. 8/21, 22: Magician Rocco, comedienne Leslie Duncan, singer Ruthie Foster with pianist Rich Sanders. 8/25: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

NEW YORK COMEDY CLUB—915 Second Ave., bet. 48th–49th Sts. (Second Fl.) (888-1696). 8/19 at 9: Mike Sweeney and Sam Greenfield. 8/20 at 7:30 and 9:30: Bob Golub. 8/21, 22 at 9 and 11:30: Sty Trivax, Sam Greenfield, Mike Sweeney and Dan Vitale. **AE,CB,DC,MC,V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 8/23: Sue Kolinsky, Billy Jaye, Mike Sweeney and Warren Hutchinson. 8/25–30: Jack Simmons, Tom Hertz, Rick Crom and Angela Scott. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Mike Cossi trio, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 8/19 at 10:30: Krystal Image; Maybe, Definitely at 11:30: Pro-jam with Memphis Soul Review at 12:30 a.m. 8/20 at 9:30: Rival Suns; Michael Blaxill at 10:30. 8/21 at 10:30: Paul Reed Smith. 8/22 at 10:30: Birds At The End Of The Road. 8/25 at 9:30: Caution; Johnny Valentine at 10:30; X-Lovers at 11:30; Means Treek at 12:30 a.m. **No credit cards.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Thu. and Sat. from 9–1 a.m. 8/21 at 9: Latin Night with Tito Nieves and Ray Sepulbeza. **The Blue Room:** Through 9/3, Tue.–Thu. from 9–10:30: Ann Hampton Callaway with pianist Charles DeForest. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through 9/6, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11, Sun. at 7: Lypsinka! Now It Can Be Lip-Synched. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 8/19, 20, 26: Thos Shipley. 8/21, 25: Wild About Harry. 8/22: Delores Adams. 8/23: Bob Harned. 8/27: Joey Mann. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 8/19 at 7:30: Baus & Troche's *Candid Tandems*, characterization. 8/20 at 8: Singer Joanne Agresti. 8/21 at 10: After Hours Comedy Troupe. 8/22 at 10:30: *Two Men and a Chick from Jersey*, sketch comedy. 8/23 at 5:30: Singer Bill Waldinger; Dennis Nulman presents Variety Show. 8/24 at 8: Sidney Myer. 8/25 at 8: *Paranoise*, ensemble musical revue. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 8/19 at 8: Comedy with Donna Gentry; Dr. Stewart, performance artist at 10. 8/20 at 8: Debra Barsha with *Go To Your Room;* Singer-songwriter Eric Hansen at 10. 8/21 at 8: Singer-guitarist Jamie Larson Thomas; Axxis featuring Billy Cliff at 10. 8/22 at 8: Singers Dee Dee Fields and Marney Kliever; The Blue Collar Guys, sketch comedy at 10. 8/24 at 8: Stars Of Tomorrow Summer Showcase. 8/25 at 10: The Faces of Sherry Vine, music and comedy. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 8/19 at 8: Singer Tracey Venner; David and Maryann at 10:30. 8/20 at 8: Singer Bonnie Simmons; The Tonics at 10:30. 8/21 at 8:30: Singer Phillip Officer; Miss Coco at 11. 8/22 at 8:30: Singer Terri White; Singer Kate Lyn Hopkins at 11. 8/23 at 5:30: Singer Ralph Brande: *Picking Up The Pieces*, Skip Kennon revue at 8. 8/24 at 8: Singer Pat Powers; Singer-impressionist Michael McQuary at 10:30. 8/25 at 8: Satin Dolls; Larry Ellis at 10:30. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 8/19 at 8: Singer Wylie Allen. 8/20 at 8: Anne Mulhall, characterization; Performage at 10. 8/21 at 8: Singer Steve Stavola; The MGM Society, musical comedy characterizations at 10. 8/22 at 8: Miss Coco, musical comedy persona. 8/24 at 8: *Starting Here, Starting Now,* musical revue. 8/25 at 8: J.Q. and the Bandits; Far Beneath Gotham, improvisational comedy at 10. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 8/19, 26 at 9: Celeste Simone presents *The World's My Stage.* 8/24 from 9–1 a.m.: Laser Karaoke. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Mon.– Sat. from 10–2 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 9/25 at 9 and 11:15: *Say It With Music... The Irving Berlin Revue*, starring Kaye Ballard, Liz Callaway, Joe Cocuzzo, Jason Graae, Jay Leonhart, Ron Raines and Fred Wells. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 8/19, 26 at 10:30: Sharon Douglas. 8/20, 21 at 11, 8/24 at 8: *White Lies,* musical revue. 8/23 at 10: Christian Nova. 8/25 at 10:30: Jamie DeRoy and Friends. 8/27 at 10:30: Burt Bacharach Revue. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 8/19 at 7: The Exa Brown Duo; The Andres Laprita Group at 10:30. 8/20 at 7: The Nat Jones Duo; Frank Giresi's Comedy Showcase at 8. **AE, CB, DC, MC, V.**

HOTEL ROOMS

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 9/4, Mon.–Fri. 9:30–12:30 a.m.: Singer-pianist-songwriter Kurt Wieting. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK HILTON—53rd St. and Sixth Ave. (261-5853). **Jerry Kravat's Club 53:** Through 8/29: Singer Peggy Lee appears every Tue.–Thu. at 8:45, Fri.–Sat. at 8:45 and 10:45. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Sun. from 6–8: Harpist Saori with Kikuki on violin, followed by singer-pianist Priscilla Hood, Wed.–Sat from 8–midnight. Mon.–Tue. from 6–11, singer-pianist Bob Shephard. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Wed.: Clint Hayes. Fri: Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**

TATIANA—26 Wooster St., at Grand St.(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.*, accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri. **AE, DC, MC, V.**

THEATER
LISTINGS

COMPILED BY RUTH GILBERT

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

ANNA KARENINA—The premiere of Peter Kellogg's musical adaptation of the Tolstoy classic. Ann Crumb stars as Anna, a woman whose affair with a younger man costs her everything—including, eventually, her life. With music by Daniel Levine; directed by Theodore Mann. With Melissa Errico, in her Broadway debut, as Kitty; Gregg Edelman as Levin; Scott Wentworth as Vronsky; John Cunningham as Karenin; and Jerry Lanning as Stiva. Previews now prior to an 8/26 opening; $40, $45. **Circle in the Square,** 1633 Broadway, at 50th Street (307-2704). **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2; Saturday at 2; Sunday at 3; Monday–Saturday (Thursdays are dark) at 8; $37.50 to $65. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z.Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (*the non-Italian behind the whole affair*), and Dick Capri fit the bill. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. At the **Lunt-Fontanne Theater**, 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Royale Theater**, 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Saturday, Wednesday at 2 p.m.; $30 to $65. At the **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 40 *mins.* **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1992 Tony-award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $35 to $45. At the **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday–Saturday at 8; Wednesday and Saturday at 2 p.m.; $40 to $60. **John Golden**, 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday–Saturday at 8; Wednesday and Saturday at 2; $15 to $60. At the **Eugene O'Neill Theater**, 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. At the **Martin Beck Theater**, 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft and focuses on a middle-aged writer and six of the most important women in his life, some present, some appearing only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; Kate Burton displays unsuspected warmth; with Maura Russo. Tuesday–Saturday at 8; Wednesday, Saturday at 2; Sunday at 3; $25 to $47.50. **Neil Simon Theater**, 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical revue based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. With Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday–Saturday at 8; Wednesday at 2; Saturday at 2; Sunday at 3; $40 to $65. **Virginia Theater**, 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Anne Jackson and Lucie Arnaz star in Neil Simon's splendidly constructed, tickling, teas*ing, heart-tugging, tear-jerking play (for which he re*ceived the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Steve Vinovich, Jamie Marsh, Benny Grant, Lauren Klein. Opened: 2/21/91. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Michele Maika, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Da*vis, and Evalyn Baron. Monday through Saturday at* 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. On 9/8, the show resumes its normal performance schedule: Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.. At the **Imperial Theater**, 249 West 45th Street (239-6200). *3 hrs. 15 mins.* ● ● **IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Barry Bernal, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser also wrote the book, lyrics, and score; directed by Gerald Gutierrez; choreography is by Liza Gennaro. Spiro Malas is vineyard owner Tony, Sophie Hayden is the mail-order bride, Charles Pistone the handsome ranch foreman; with Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, Liz Larson. Tuesday through Saturday at 8; Wednesday, Saturday at 2; Sunday at 3; through 8/30; $40 to $60. **Booth Theatre**, 222 West 45th Street (239-6200). 2 hrs. 50 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chockfull of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday–Saturday at 8; Saturday and Wednesday at 2; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● IRLS

THE REAL INSPECTOR HOUND and **THE FIFTEEN MINUTE HAMLET**—This double bill of Tom Stoppard comedies first features a thriller/spoof about a theater critic with murder on his mind; next is Stoppard's fifteen-minute take on the Bard's classic. Directed by Gloria Muzio. With Patricia Conolly, Anthony Fusco, David Healy, Simon Jones, Rod McLachlan, J. Smith-Cameron, Jane Summerhays, and Jeff Weiss. Thursday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $35 to $39. **The Roundabout/Criterion**, 1530 Broadway, at 45th Street (869-8400). IRLS

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, Saturday at 8; Wednesday, Thursday, Saturday at 2; Sunday at 3; $30 to $60. Opened: 4/25/91. At **Saint James**, 246 West 44th Street (239-6200). 2 hrs. 30 min. ● IRLS

TWO TRAINS RUNNING—August Wilson's drama, winner of the New York Drama Critics Circle Award for Best American Play, focuses on the lives of the regulars in a neighborhood diner in 1969 Pittsburgh; directed by Lloyd Richards. With Roscoe Lee Browne, Al White, Anthony Chisholm, Lou Ferguson, Larry Fishburne, Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 8/30. $7.50 to $45. At the **Walter Kerr Theater**, 219 West 48th Street (239-6200). 2 hrs. 50 mins.

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act, and absolutely delightful and right scenery by Tony Walton; the book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Ron Kidd as Wiley Post. Monday–Saturday at 8; Saturday and Wednesday at 2; $25 to $65. Opened: 5/1/91. **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● IRLS

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALI—Graydon Ryce and Geoffrey C. Ewing's new drama about the former heavyweight boxing champion. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 9/6; $20. At **Houseman Studio**, 450 West 42nd Street (564-8038).

BALANCING ACT—Dan Goggin's new musical about balancing a career in show business with life. Directed by Goggin and Tony Parise. With Teri Gibson, Robin Taylor, Susan Jacks. Sunday at 7; $30. **Douglas Fairbanks Theatre**, 432 West 42nd Street (239-4321).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (Bill Doyle) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (James Michael Gregary) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday–Saturday at 8 (no Thursday shows); Wednesday at 2; Saturday, Sunday at 3; $25 to $35. **Lamb's**, 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition*, with numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. With David Benoit, Susanne Blakeslee, Dorothy Kiara, Michael McGrath, and Brad Ellis on piano. Tuesday–Friday at 8:30; Saturday at 7 and 10; Sunday at 3:30 and 7:30; $35. At the **Theater East**, 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $22.50–$35. **Astor Place Theater**, 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Wendy Starkand, and Mary Ann Maratos. Thursday and Friday at 8; Saturday at 7 and 10; $17; through 10/10. **DUO Theater**, 62 East 4th Street (598-4320).

THE COMEDY OF ERRORS—The second production of "Free Shakespeare at the Delacorte" is the Bard's first comedy about two sets of twins separated during childbirth and reunited as adults. Directed by Cacá Rosset. With Larry Block, Boyd Gaines, Elizabeth Franz, Stephen Hanan, John Michael Higgins, Kathleen McNenny, Marisa Tomei. Performances nightly, except Monday, at 8; through 8/30. Free; tickets distributed one per person at 6:15 at the Delacorte on the day of the show. **Delacorte Theater**, Central Park's Great Lawn, 81st St. mid-park (861-7277).

CORKSCREWS—Tony Lang, Arthur Siegel, and Miriam Fond's "slightly twisted" musical revue. Every Monday at 8:30; through 8/31; $15. **Theatre East**, 211 East 60th Street (838-0177).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ● ●

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday–Friday at 8; Saturday at 7:30 and 10:30; Sunday at 3 and 7:30; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's**, 158 West 72nd Street (595-7400). ●●

HOMEGROWN—Set in a shelter, Joseph Holland's play explores the experience of homelessness. Directed by Dwight R. B. Cook; with a cast of eleven. Friday and Saturday at 7:30; Saturday at 2; Sunday at 3; through 8/23; $18. **National Black Theatre**, 2033 Fifth Avenue, between 125th and 126th Streets (722-3800).

JUNO—Marc Blitzstein and Joseph Stein's musical version of the Sean O'Casey play *Juno and the Paycock*, about a long-suffering matriarch whose family struggles against poverty in 1920s Dublin. Book by Stein; music and lyrics by Blitzstein; directed by Lonny Price. With Anita Gillette. Opens 8/19. Performances are Monday–Saturday at 8; Saturday at 3; through 9/5; $20. At **Vineyard Theatre's Musical Theatre Lab**, 108 East 15th Street (353-3874).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 and 7 p.m.; $20 to $25. At **Union Square Theatre**, 100 East 17th Street (505-9021).

MARVIN'S ROOM—Scott McPherson's drama about the relationship of two unmarried sisters and their troubled family, reunited after a long estrangement when one becomes ill. Directed by David Petrarca. With Laura Esterman, Alice Drummond, Mark Rosenthal, and Nance Williamson, Karl Maschek, Aleta Mitchell, Tom Aulino, and Tim Monsion. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; through 9/6; $37.50. A Playwrights Horizons production at the **Minetta Lane**, 18 Minetta Lane (307-4100).

THE MELVILLE BOYS—Set in a lakeside cabin, Norm Foster's comedy tells about two brothers who learn to confront the issues that divide them when they meet two local sisters. Directed by Susann Brinkley. With Katherine Leask, Kellie Overboy, Richard Joseph Paul, and Mark Tymchyshyn. Opens 8/20. Performances are Tuesday through Friday at 8; through 9/4; $10; benefit performance for Broadway Cares/Equity Fights AIDS on Sunday at 7 is $20. **Alice's Fourth Floor**, 432 West 42nd Street (967-0400).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday–Friday at 8; Saturday at 6 and 9; Sunday at 7; $20. **The Courtyard**, 39 Grove Street (564-8038).

THE NEWS IN REVIEW—Nancy Holson's musical comedy parodies the faces, places, and issues in the news. Directed by Terry Long; with a cast of five. Tuesday–Thursday at 8; Friday and Saturday at 8 and 10:30; Sunday at 7. $22.50, $25, plus an $8 minimum for food and drinks. At **Del's Down Under**, Delsomma's Restaurant, 266 West 47th Street (719-4179).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary culture. Directed by Chuck Brown. Tuesday through Friday at 8:30; Saturday at 7 and 10; Sunday at 7; $28. At the **Perry Street Theatre**, 31 Perry Street (691-2509).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ●●

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8; Sunday at 3 and 7; Wednesday and Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401). ● ●

REPERTORIO ESPANOL—Jacobo Langsner's *Esperando La Carroza*, directed by Braulio Villar; Sunday at 7; $20. **Gramercy Arts Theatre**, 138 East 27th Street (889-2850).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Adinah Alexander, and Joanne Baum. Tuesday–Saturday at 8; Saturday at 3; Sunday at 3 and 7; $37.50. **Players**, 115 MacDougal Street (254-5076).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. Fraught with potential mayhem, this play represents a truly adult, humane, and thoughtful voice in the theater, such as hasn't been heard for some time. With Adam Arkin, Margaret Colin, Pamela Gray, and John Christopher Jones. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; through 9/6; $30 to $35. At the **Orpheum**, 126 Second Avenue (477-2477).

SIRENS—A musical about four American girls who become a superstar rock group in Tokyo. With book and direction by Richard Haase; music and lyrics by Haase, Bill Pitzonka, Davina Haase. Saturday and Sunday at 3; $17.50. **Lonestar Roadhouse Theatre**, Broadway and 52nd Street (718-237-1055).

THE SOONGS: BY DREAMS BETRAYED—Dr. Joanna Chan's play is about the coming-of-age of the American-educated Soong sisters: Ching-ling, who became Mme. Sun Yat-sen; May-ling, who became Mme. Chiang Kai-shek; and Ai-ling, the wife of H. H. Kung, finance minister of Chiang's Nationalist Government. Directed by Chan; with Scarlett Zhang and Meng Hua Gu. Performed in English: Thursday at 7:30; Saturday at 2. Performed in Mandarin: Friday at 7; Saturday at 7:30; Sunday at 3; through 8/30; $20, $30. At **Pace Downtown Theatre,** 3 Spruce Street, east of Park Row (346-1715).

THE TRIAL: JUDGMENT OF THE PEOPLE—Playing the jury at a trial, the audience determines the fate of a man who has allowed drugs to take possession of his body and soul, and destroy the lives of those he loves. Written and directed by Guy Davis. Tuesday–Saturday at 8; Tuesday, Thursday, and Saturday at 2. $20. An HAI Theatre production at **McGinn/Cazale Theatre,** above the Promenade Theatre, at Broadway and 76th Street (575-7672).

UNDER MILK WOOD—Jean Cocteau Repertory's version of Dylan Thomas's "play for voices" is a lyrical account of a spring day in a Welsh seaside town, in which eight actors play 71 roles. Directed by Robert Hupp. Thursday–Saturday at 8; Sunday at 3; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and by his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30; Wednesday at 2:30; Saturday at 5:30 and 9 p.m.; through 9/6; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

OFF OFF BROADWAY

THE AMERICAN LIVING ROOM—The Tiny Mythic Theatre Company continues its series of 27 new works with *Notes From a Distant City,* conceived and directed by Royston Coppenger; *Painted Cock,* Perry Souchuk's adaptation from Emily Prager's *The Alumnae Bulletin,* directed by Rebecca Holderness; Bill Blank's *Getting the Fingers,* directed by John Chaneski. Saturday and Sunday at 8 p.m.; through 8/30; $7. At **Ohio Theatre,** 66 Wooster Street (274-9807).

BENEATH THE SURFACE—Three original one-acts: Richard Vetere's *A Coupla Bimbos Sittin' Around Talkin',* directed by Stephen Stout; Judd Lear Silverman's *Correct Address,* directed by Richard Sabellico; Richard Vecchiarello's *Elevator Etiquette,* directed by Victoria Chesshire. Wednesday through Saturday at 8 p.m.; Saturday at 3 p.m.; through 8/22; $10. **The Hotel Macklowe/Hudson Theatre Artists Guild,** 145 West 44th Street (789-7619).

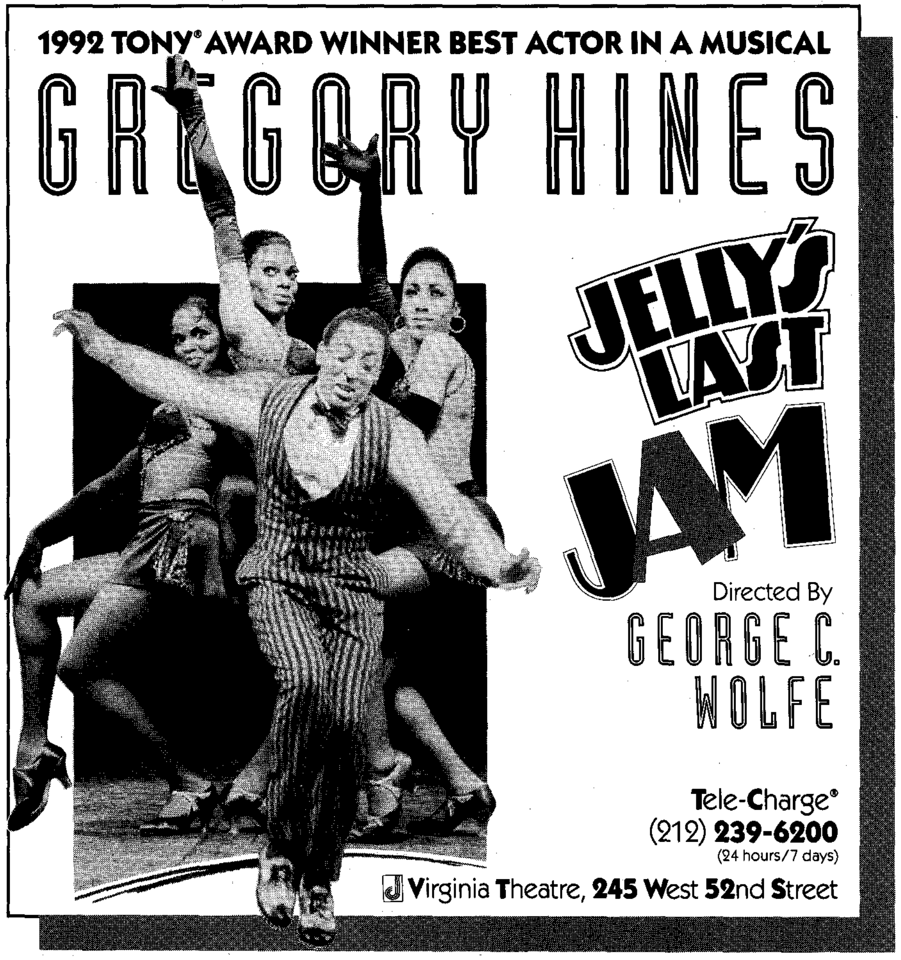
THE BOYS OF THE BARD and **PRINCE OF DREAMS**—The first is Geronimo Sands's one-man play, featuring Richard Werner, that re-creates Shakespeare's relationship with two prominent actors. Next is Lorraine Marshall's one-act about a jaded New York woman who rents a room to an idealistic young man. Sylvia Caminer directs both plays. Thursday through Saturday at 8; Sunday at 7; through 8/30; $10. At **29th Street Playhouse,** 212 West 29th Street (330-8756).

CHICAGO CITY LIMITS—The improvisational-theater group presents *Un-Conventional Wisdom,* a revue that looks at campaign '92 and other social and political issues of the day. Directed by Paul Zuckerman. Wednesday and Thursday at 8:30; Friday and Saturday at 8 and 10:30; through 9/5; $12.50, $15. **Chicago City Limits,** 351 East 74th Street (772-8707).

CHOICES FOR LIFE—Roberto Monticello and Maria Elaina Bello's play about the consequences of abortion's becoming illegal. Wednesday at 8; Thursday at 6:30; Friday and Saturday at 8; through 8/22; $10. **The Common Ground Theatre,** 750 Eighth Avenue, between 46th and 47th Streets (388-2772).

CUTE BOYS IN THEIR UNDERPANTS—Robert Coles's "play within a play" involves a group of actors rehearsing what appears to be a plotless, avant-garde, sexually explicit gay play. Directed by Jason Southerland; with a cast of ten. Thursday, Friday at 8; Saturday at 7 and 10:30; Sunday at 3; through 8/30; $12. A Vortex Theater Company production at **The Sanford Meisner Theater,** 164 Eleventh Avenue, between 22nd and 23rd Streets (206-1764).

ELECTRA—Sophocles' play in which a brother and sister murder their mother and her lover in order to avenge their father's murder. Directed by Donald L. Brooks; with Petra Beis and Gordon Gauntlett Jr. Wednesday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through Saturday at 8; through 8/29; $10. At the **Outdoor Theater, American Theatre of Actors,** 314 West 54th Street (581-3044).

THE ELEPHANT'S TRICYCLE—Elizabeth Cashour's drama, which combines theater, puppetry and dance, explores a long-term unconventional love affair. Directed by Cashour. Opens 8/20. Performances are Monday–Friday at 8; Saturday at 7 and 10; $10. **The Atlantic Theater,** 336 West 20th Street (675-8502).

FRANK'S LIFE—Mark Dunn's play in which a man discovers that his life is a television show, and it's not being renewed for next season; directed by Laura Josepher. With Barbara Bayer, David Csizmadia, Bob Dillon, Edward Hughes. Friday, Saturday, Sunday at 7 p.m.; through 8/28; $10. At **13th Street Repertory,** 50 West 13th Street (675-6677).

GAME NIGHT—Three one-acts directed by Ken Terrell: David Mamet's *All Men Are Whores;* Edward C. Queair's *Roadgames;* Michael Sulsona's *Another Chance.* Thursday through Sunday at 8; Sunday at 2; through 8/16; $10. A Curan Repertory production at **Theatre 22,** 54 West 22nd Street (388-2508).

GO BACK FOR MURDER—Agatha Christie's mystery, directed by Stephen Broker; with a cast of ten. Thursday–Saturday at 8; through 9/12; $10. **Prometheus,** 239 East 5th Street, off Second Avenue (477-8689).

LAB RAT REVUE—Comedic sketches by Rick Mowat and Marty Grabstein. Saturday and Sunday at 7; through 8/23; free. At **Musical Theatre Works,** 440 Lafayette Street, 3rd floor (677-0040).

LIFE DURING WARTIME—Wesley Brown's play is based in part on the events surrounding the death of a young black man after having been arrested for scrawling graffiti. Directed by Rome Neal. With Betty Vaughn, Larry Gillard. Thursday–Saturday at 7:30; through 8/22; $10. **Nuyorican Poets Cafe,** 236 East 3rd Street (465-3167).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land,* monologues in and about the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ● ●

MARAT/SADE—Peter Weiss's play about the persecution of Jean-Paul Marat under the direction of the Marquis de Sade; directed by Paul Todaro. Wednesday through Saturday at 8; through 8/22; $10. At **The House of Candles Theatre,** 99 Stanton Street, one block below Houston Street (353-3088).

MARATHON ONE-ACT FESTIVAL—Madison Avenue Theater Productions' first annual festival of new one-acts. Maria Ellen Torres' comedic fairy tale *The Hazel Tree,* directed by Pierre Wiedemann; Beck Lee's *Final Cut,* directed by Christopher Schario; Scott Billings' comedy *Power Love,* directed by Craig Bacon; Timothy Scott Harris's dark comedy *The Big Nail,* directed by David Frank. Thursday through Saturday at 8; Sunday at 7; through 9/13; $10. **Madison Avenue Theatre,** third floor of 162 Madison Avenue, between 32nd and 33rd Streets (447-1363).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy; directed by Gene Frost; with an ensemble cast of nine. Thursday through Saturday at 8; Saturday and Sunday at 2; $10; through 8/30. At **The Roundabout Theatre Company,** 307 West 26th Street (719-9393).

A MIDSUMMER NIGHT'S SCREAM—"Four improbable acts of comedy and music." Directed by Glynn Borders. Monday–Saturday at 9; $5, $15; through 8/29. At **The John Houseman Theater,** 450 West 42nd Street, on Theater Row (564-8038).

NATIONAL TREASURES: SEVEN NEW AMERICAN PLAYS—The Actor's Institute presents two alternating programs of one-act plays: Ken Gaertner's *Seventeen Hoofbeats;* Rella Lossy's *Heart Songs;* Duncan Othen's *Pictures of Dead Men;* James Schempp's *Wheelchair Blues;* Mary Lou Bongiorno's *Con Artist;* George J.R. Sauer's *The Jiggerman;* Katherine Ewing's *Fans, Friends, and Strangers.* Friday and Saturday at 7; Sunday and 3 and 7; through 9/3; $5. At **The Actor's Institute,** 48 West 21st Street (924-8888).

ON THE RAZZLE—Tom Stoppard's farce, adapted from the nineteenth-century Viennese play *Einen Jux Will Er Sich Machen,* follows an adventure-seeking grocery clerk and his conspiring sales assistant as they run out on their jobs and spend a day on the town. Directed by Patrick Sayers. Thursday at 8; Friday at 7 and 10; Saturday at 8; Sunday at 3; through 8/30; $10. At **Synchronicity Space,** 55 Mercer Street, between Broome and Grand Streets (925-3967).

ONE ACT AT A TIME—The National Improvisational Theatre presents three plays each evening: first, a completely improvised play taken from the audience's suggestion; next, a transcribed and rewritten play *originally* completely improvised; finally, an original, scripted play. Pieces are directed by Fred Cook, Shirlee Strother Montigney, and others. Thursday through Saturday at 8 p.m.; through 8/22; $10. A Split Second Theatre production at **The National Improvisational Theatre,** 223 Eighth Avenue, between 21st and 22nd Streets (243-7224).

PSYCHO BEACH PARTY—Charles Burch's spoof of 1960s beach-blanket movies. Directed by Scott Hofer; with a cast of nine. Friday and Saturday at 8; Tuesday, 8/25, at 6:30; through 8/27; $10. At **Pelican Studios,** 750 Eighth Avenue, between 46th and 47th Streets, Suite 601 (730-2030).

ROMEO AND JULIET—Shakespeare's classic, directed by Brenda Lynn Bynum. Thursday–Saturday at 8; Sunday at 5; through 9/6; $12. An Oasis Theater Company production. **Play Ground,** 230 East 9th Street, between Second and Third Avenues (673-3706).

SOMETHING SPECIAL IN HARLEM—Set in Harlem, Robbie Taylor's play is about a young talented man and his pursuit of a singing career. Directed by Taylor; with Adrian Price, Cecelia Waterman, Adrienne Foster, and Monique Lilly. Friday at 8 p.m.; Saturday at 3 and 8 p.m.; Sunday at 7 p.m.; through 8/30; $12.50. At **The Duality Playhouse,** 119 West 23rd Street, between Sixth and Seventh Avenues (718-596-2294).

SOUL SURVIVOR—Seventeen-year-old playwright David Patent's play in which family life falls apart when the soul of a convicted rapist/murderer is adopted by a barren couple. Directed by Alexander Harrington. Thursday–Saturday, and Monday at 8; through 8/24; $10. Total Theatre Lab, 622 Broadway, Suite 4D, between Bleecker and Houston Streets (477-6144).

THERE YOU ARE—Two one-acts: Samuel Beckett's *Catastrophe;* Luigi Pirandello's *The Man With the Flower in His Mouth.* Both directed by Randy Sharp. Thursday, 8/20, at 8; Sunday through Thursday; through 8/31; $10. **Ubu Repertory Theater,** 15 West 28th Street (988-3608).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street;** then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday–Sunday at 7; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ● ●

TURNIP FESTIVAL OF ONE-ACTS—Seven original one-acts performed in repertory. Series A: Joseph A. Massa's *Disposable,* directed by Penelope Hirsch; Richard Keller's *Lucky Dog,* directed by Wendy Davidson; Keller's *Springtime,* directed by Hirsch. Series B: Peter Morris' *Del Muenz at the Bishoff Gallery,* directed by Charles Catanese; Massa's *Hopscotch,* directed by Davidson; Richard Holland's *When They Take Me . . . In My Dreams,* directed by Kathleen Bishop; Alan Minieri's *Who Could That Be?,* directed by Alejandra Lopez. Tuesday at 8; Wednesday at 7; Thursday through Saturday at 7 and 9; Sunday at 7; call for particular program; $10. At **The Judith Anderson Theatre,** 422 West 42nd Street (724-0278).

TWELFTH NIGHT—The Bard's comedy about mistaken identity and hunger for power. Directed by Lee Gundersheimer. Wednesday through Sunday at 8; through 8/29; $10. At **Avalon Repertory,** 2744 Broadway, at 105th Street (316-2668).

WINGS THEATRE COMPANY—William Pratt's temperance drama *Ten Nights in a Bar-Room,* directed by Michael Hillyer; *Naked Corpse,* written and directed by John Wall; Steven Carinci's *Instant Karma.* And, for children, *The Fisherman's Wife;* book by Bill Wheeler; music and lyrics by Jan Callner. Call for schedule and prices of all plays. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

A WOMAN OF NO IMPORTANCE—The Westside Repertory production of Oscar Wilde's play; directed by Norman Goode; Thursday through Saturday at 8; Sunday at 3; through 10/4; $12. At **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

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RESTAURANT DIRECTORY

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: seafood salad, grilled swordfish, homemade pasta. Res. sug. L and D daily noon–1 a.m. Prix fixe L Mon.–Fri. noon–4. Private parties 20–100. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, MC, TM, V.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (775-0421). Casual. American. Spcls: grilled chicken on a pepper roll with creole remoulade, fresh grilled seafood, chocolate mousse cake. Res. sug. *Concourse café and barroom.* Dining Room: L and D Mon.–Fri. 11:30 a.m.–8. Barroom: 11:30 a.m.–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, plume de veau, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6–2 a.m. **(M-E)** **AE, MC.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. noon–11:30. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E)**. **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. Outdoor cafe. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate parking Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M–E)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

FLYING FISH—395 West St., at W 10th St. (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. for 8 or more . D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I–M)** **No credit cards.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. Res. sug. for large parties. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Ent. **(M)** **AE, TM.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLAGE ATELIER—436 Hudson St., at Morton St. (989-1363). Casual. American. Spcls: herb roasted chicken, grilled black Angus shell steak, Maryland lump crabcake. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Closed Sun. **((M)** **AE.**

VILLA MOSCONI —69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I–M)** **AE, DC, V.**

WEST 4TH STREET SALOON—174 W. 4th St. (255-0518). Casual. American/Continental. Spcls: West 4th Street Saloon burgers, steaks, salads, pastas. Res. sug. Open for L, D and S daily 11 a.m.–4 a.m. Br Sun. 11 a.m.–4. Private parties for 200. **(M)** **AE, CB, DC, MC, TM, V.**

14th–42nd Streets, East Side

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Tue.–Fri. from 5:30, Sat.–Sun. from 9:30. Closed Sun. **(I–M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **()** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MORENO—65 Irving Pl., at 18th St. (673-3939). Casual. Northern Italian. Spcls: carpaccio of tuna, fettuccine with fresh lobster, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30, Sun. noon–10. Private parties for 15–100. **(E)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. through summer. **(M)** **AE, CB, DC, MC, TM, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.—Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.—midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

SIMPLY PASTA—120 W. 41st St. (391-0805). Casual. Northern Italian. Spcls: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and veal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.–Fri. 11 a.m.–9. Private parties for 150. Closed Sat.–Sun. **(I)** **AE, DC, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

BILLY'S—948 First Ave., at 52nd St. (355-8920). Casual. American. Spcls: steaks, chops, seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 3–11:30. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m. Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). *Jacket required.* Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D

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SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: ricotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.– Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFFE CIELO—881 Eighth Ave., bet. 52nd–53rd Sts. (246-9555). Casual. Northern Italian. Spcls: bresaola, ravioli with fresh tomatoes and wild mushrooms in a cream sauce, grilled breast of chicken in a rosemary-thyme sauce. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 5:30–11, Sun. to 10. **(M–E)** **AE, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

CORRADO—1373 Sixth Ave., bet. 55th–56th Sts. (333-3133). Casual. Italian. Spcls: wild mushroom risotto, grilled salmon with polenta and black bean salsa, potato gnocchi with pomodoro pesto sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco deree salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.–Sat. noon–3. D Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental.

Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SARDI'S—234 W. 44th St. (221-8440). Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. **Club Sardi:** Business L Mon.–Fri. D daily 3:30–9. Complete L and D. Br Sun. noon–3. After-theater S Mon.–Sat. to 12:30 a.m., Sun. to 11. Parties. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE NICHOLSON—323 E. 58th St. (355-6769). Casual. Continental. Spcls: cheese souffle, free range roast chicken, chocolate souffle. Res. sug. D only Tue.–Sat. 6–9. Closed Mon.–Tue. **(M–E)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, pappardelle boscaiola, capelli bergino. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Jackets required. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E)** **Cafe:** Casual. Open daily noon–midnight. **(M)** **AE, DC, MC, TM, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

IRENE—117 W. 58th St. (397-4256). Casual. American. Spcls: 3-lb lobster, prime sirloin steak, grilled swordfish. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.– Sat. 5–11. Private parties for 20. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marinere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC, TM.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. D Mon.–Sat. 5:30–11:30, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M–E)** **AE, CB, DC, MC, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CALCUTTA—1708 Second Ave., bet. 88th–89th Sts. (996-8037). Casual. Indian. Spcls tandoori items, lamb vindaloo, vegetarian thali. Res. sug. L Mon.–Sat. noon–3. Sun. buffet noon–3. D daily 5–11. Also **324 E. 6th St.** (982-8127). **(M)** AE, CB, DC, MC, TM, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. AE, CB, DC, MC, V.

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** AE, MC, V.

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** AE, MC, V.

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** AE, CB, DC, MC, TM, V.

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** AE, CB, DC, MC, V.

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts. (249-2020). Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** AE, CB, DC, V.

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** AE, CB, DC, MC, V.

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** AE, DC, MC, V.

NANNI IL VALLETTO—133 E. 61st St.(838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Fri. 5:30–11:30. Closed Sat.–Sun. **(E)** AE, CB, DC, MC, V.

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** AE, DC, MC, V.

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** AE.

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** AE, DC, MC, V.

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** AE, CB, DC, MC, TM, V.

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** AE, DC, MC, V.

SIAM—1411 Second Ave., bet. 73rd–74th Sts. Casual. Thai. Spcls: Bangkok duck, chicken sate, Siamese whole fish. Res. sug. L daily 11:30–3:30. D Sun.–Fri. 3:30–11:30, Sat. to midnight. **(M)** MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risoto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** AE, CB, DC, MC, V.

SISTINA—1555 Second Ave., bet. 80th–81st St. (861-7660). Casual. Northern Italian. Spcls: roasted snapper, sauteed rabbit, risotto primavera. Res. nec. D only Mon.–Sat. 5–midnight. Closed Sun. **(E)** AE, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. AE, CB, DC, MC, V.

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** AE, CB, DC, MC, V.

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: pan sauteed crabcakes with a lemongrass sauce and pea shoots, herb roasted chicken with new potatoes and spinach, saffron risotto with summer vegetables. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)** AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** AE, CB, DC, MC, V.

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** AE, DC, MC, V.

ISABELLA'S—359 Columbus Ave., at 77th St. (724-2100). Casual. Italian. Spcls: sundried tomato fettuccine with grilled duck, risotto with grilled shrimp, grilled salmon with spinach sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–5:30, Sat. from 11 a.m. Br Sun. 11 a.m.–5:30. D Sun.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1 a.m. **(M)** AE, MC, V.

SCALETTA—50 W. 77th St. (769-9191). Casual. Northern Italian. Spcls: linguini with shitakii, asparagus, olive oil and garlic; grilled halibut on a bed of spinach, braised veal with homemade gnocchi. Res. sug. D daily 5–11. Private parties for 20–150. **(M)** AE, CB, DC, MC, V.

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** AE, DC, MC, V.

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** AE, CB, DC, MC, V.

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** AE, DC, TM, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** AE, CB, DC, MC, V.

OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS—The Fifteenth Annual New York Renaissance Festival continues through 9/20 (weekends only and 9/7) at Sterling Forest in Tuxedo, NY. Features the "Royal Luncheon" (where visitors feast with the Queen) and "Joust on Horseback." $11-$13. Details (914-351-5171). . . .**Seafest '92** continues through 10/12 at the **Intrepid Sea-Air-Space Museum,** Pier 86 at 12th Ave. and 46th St. Museum hours: Wed.-Sun., 10 a.m.-5. $4-$7 (245-0072). . . .**The Utica International Festival** is 8/23 from 11 a.m.-6. along Utica Ave. from St. Marks Ave. to Empire Blvd. Free (718-768-1399). . . .**The Thirteenth Annual Richmond County Fair** is 8/22, from 11 a.m.-9 at the **College of Staten Island,** Sunnyside Campus, 715 Ocean Terrace, Staten Island. Features Robinson's Racing Pigs, frog-jumping (bring your own),and tons of food. $5, $2 (718-351-1611).

EXHIBITS—Making Faces: Art from Studio in a School, an exhibition featuring more than 300 works of art by New York City public school children, continues at the **World Financial Center Courtyard Gallery** until 9/13. Between the Hudson River and West St. and between Vesey and Liberty Sts., across from the World Trade Center. Mon.–Fri., 11 a.m.–7, and weekends, noon–5. Free (431-6300). . . .**The New York Botanical Garden,** 200 St. and Southern Blvd. in the Bronx, presents a **Native Plant Weekend** on 8/22-23. Guided tour through the Native Plant Garden and informal talks with curator and Garden Horticulturists. NYBG Hours: 10 a.m.–5. $2-$3 (220-8777). . . .**Take Action,** an exhibit of the the works of fifty artists designed specifically for delegates at the Democratic National Convention, continues at Westbeth Gallery until 9/8. At 55 Bethune St., Greenwich Village. Tue.-Sun., noon to 8. Free (989-4650). . . .**FDR: Commander in Chief,** a tribute to the former president, continues through 11/30 at the **Intrepid Sea-Air-Space Museum** on Pier 86 at 12th Ave. and 46th St. Hours: Wed. to Sun. 10 a.m.-5. $4-$7 (245-0072). . . .**Nikon House** hosts **Exposure: Fifteen Years of Outside Photography,** featuring sixty color photos from fifteen years of **Outside Magazine**. Through 9/5 from 9:30 a.m.-5:30, Tue.-Sat. Free (586-3907).

PERFORMANCES—Stanley Eugene Tannen's Free Theatre Project presents 1992 Tony Award winner **Roscoe Lee Browne** performing at the Fifth Avenue Presbyterian Church, Fifth Ave. at 55th St., on 8/21 from 1 to 2. Free (247-0490). . . .**The 52nd Street Project** and **Graham-Windham Services to Families and Children** present **Mind Making** on 8/22-24 at 7:30 (also at 3 on 8/23). Features ten new plays written by teenagers and performed by professionals. At the Ensemble Studio Theatre, 549 West 52nd St. Free (reserve 529-6445, ext. 314 or 247-3405).

BENEFITS—Tweed presents **Save the Wigs--A Benefit for Wigstock '92** on 8/23 at 10. Features **Lypsinka** and **The Village People** and will partially benefit ACT-UP/NY. At the Ritz, 254 West 54th St. $7.50, $10. Call Ticketmaster (307-7171) or the Ritz box office (541-8900) for tickets. . . .**UJA-Federation's Young Leadership Divisions** presents **Intrepid III** on 8/19 at 7. Sizzling summer evening for young professionals ages 25 to 40 aboard the U.S.S Intrepid, Pier 86, West 46th St. and Twelfth Ave., benefits Jewish communities in 36 countries. $50 plus minimum $100 gift to 1993 annual campaign. Reserve (836-1700).

LECTURES, DISCUSSIONS, AND READINGS—The Friends of Fort Tryon Park presents **Louis IX of France: The Most Christian of Kings,** a gallery talk by Allison Merrill on 8/22 at noon and 2. Part of the "Saturdays at the Cloisters" series. The Cloisters, Fort Tryon Park. Free with admission (923-3700, ext. 126). . . .**The Horticultural Society of New York,** 128 West 58th St., presents **The Essentials of Water Gardening** on 8/19 from 6:30 to 8. Matt Horn instructs on how to install and maintain a water garden. $12, $16 (757-0915). . . .**The Greenwich House Senior Center,** 27 Barrow St., 2nd floor, presents **Living-Room Style,** a workshop on poetry and creative writing, every Tues., 1 to 3. Free (242-4140, ext. 124).

TOURS

DISCOVERY ART TOURS—8/21, 28 at noon: Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Ergane Gallery, 469 West Broadway. $18; reserve (516-621-3786).

WALKING WITH A NEW YORKER—Beyond the tour buses and tourist attractions is a city where people actually *live*. See the real thing with two seasoned New Yorkers. Meet at Fifth Ave, and 61st St. Every Thursday and Friday from 11 a.m. to 1. $20 (861-1876).

RADICAL WALKING TOUR—Chelsea I. 8/23 at 1: An offbeat tour led by radical historian Bruce Kayton. Meet at the Chelsea Hotel on 23rd St. between Seventh and Eighth Aves. $6 (718-492-0069).

CITYWALKS—Tours with John Wilson. Weekday walks through August: Tues. and Fri. at 10 a.m., Wed. at 6, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Tues. at 3, **Chinatown and Little Italy.** Meet at 2 Mott St. . . .Thurs. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. $12; reserve (989-2456).

MUNICIPAL ART SOCIETY—Two weekly tours for visitors to the city: **Multi-Cultural New York.** Tues. at 11 a.m., a walk through Foley Square, Chinatown, and Little Italy. $10. . . .**Early New York.** Thurs. at 11 a.m., a historic tour along Broadway from City Hall to Battery Park. $10 (439-1049 or 935-3960).

BIG ONION WALKING TOURS—8/22 at 9:30 a.m., **Ellis Island**. $15; students and seniors $12. . . .8/22 at 11 a.m., **Chinatown**. . . .8/22 at 2, **The Brooklyn Bridge to Brooklyn Heights**. $9 adults, $7 students and seniors; reserve (439-1090).

ADVENTURE ON A SHOESTRING—8/23 at 12:30, **Union Square**. . . .8/23 at 3, **Turtle Hill.** $5; call for reservations and meeting place (265-2663).

NYC CULTURAL WALKING TOURS—With Alfred Pommer as your guide, take a look at the city's landmarks, architecture, history, and outdoor art. Sundays at 2 through 8/30, **Chelsea Walk.** Meet at East 23rd St. and Fifth Ave. nr. the Flatiron Building. $10 (979-2388).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—8/23 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 8/21 from 5:45 a.m. to 8 a.m., **Fulton Fish Market.** $20.

URBAN EXPLORATIONS—8/22 from 1 to 4, **Carnegie Hill and the Upper West Side**. . . .8/23 from 1 to 4, **The Cloisters and Fort Tryon Park**. $15; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 weekends; $5 weekdays. Call for weekday tour schedule. 8/23 at 2: **Chelsea Saints and Sinners;** meet at the Flatiron Building at 23rd St. and Broadway for a tour through the history, architecture, and characters of historic Chelsea. . . .8/30 at 6: A **Writer's Walk Through Greenwich Village;** meet at the Washington Sq. Arch to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll. . . .8/22, 29 at 6: **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .8/29 at 2; 8/15 at 6: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .8/22, 29 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .8/29 at 6: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .8/30 at 2: **Ghosts of the Great White Way;** meet in front of the Algonquin Hotel, 59 W. 44th St., for a theatrical tour. . . .8/22, 30 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfatherland. . . .8/22, 29 at 2: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .8/30 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .8/23, 29 at 2: **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .8/23, 30 at 2: **Across the Brooklyn Bridge;** wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank.

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stop at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours start on the hour from 10 a.m. to 3, seven days a week. $15; $10 for children. (967-6008).

TROLLEY TOURS OF CENTRAL PARK—Hop aboard an air-conditioned trolley for the Central Park Conservancy's ten-mile journey through Central Park, **The Park & the City.** Through October, tours leave Mon.–Fri. at 10:30 a.m., 1, and 3. $12.50 adults; $10 senior citizens; $8 students; $6 children (360-2727).

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, *Lenox Hill Station*, New York 10021. Also phone about bike trips: 228-3698.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040). **Queens** (718-699-4204). **Staten Island** (718-667-6042).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks every weekend, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 8/22: Central Park. 8/23: Alley Pond Woods, Queens.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. Next home game: 8/28 at 7:40 vs. Cincinnati. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. 8/18–20 at 7:30 vs. Oakland. 8/21–22 at 7:30, 8/23 at 1:30 vs. California. 8/24–25 at 7:30 vs. Milwaukee.

BILLIARDS—U.S Open Pocket Billiards Championship. 8/19–23. $10–$35. The Roosevelt Hotel, 45th St. and Madison Ave. (674-8855)

STEPS—NYC Marathon Training Run #1. 8/22 at 8:30 a.m. in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

FILM SOCIETY OF LINCOLN CENTER—Wee Willie Winkie. Shirley Temple goes to India to live with her gruff grandfather, C. Aubrey Smith, in this adventure film directed by John Ford; ages 4–10. 74 minutes. 8/22 and 23 at 2. Walter Reade Theater, 165 W. 65th St. (875-5601). $5; adults $7.

BANK STREET COLLEGE RADIO—Funny Stories From Bank Street. Listen to published authors and children tell stories they've created; for ages 4 and up. Airs Tuesdays, from 9:45–10 a.m.; repeated Thursdays. On WNYE-FM (91.5). To find out how to broadcast your own story, call Irwin Gonshak at 875-4531.

PUPPETRY EXHIBITS—Breaking Boundaries: American Puppetry in the 1980's. A wild assortment of puppets–small, enormous, gruesome, terrifying, and imaginative–created by the likes of Peter Schumann and the Bread and Puppet Theater, Hanne Tierney, Ralph Lee and the Mettawee River Company, and Jim Henson. Each puppet is displayed along with a descriptive text about puppet and artist; for all ages; through October. . .**The Theater Magic of Jusaburo Tsujimura.** An emotive exhibit of the puppets of Mr. Tsulimura, a Japanese master of puppetry; for all ages. Mondays and Thursdays from noon–8; Wednesdays, Fridays, and Saturdays from noon–6; through 9/19. New York Library for the Performing Arts, 40 Lincoln Center Plaza, at 65th St. (870-1630). Free.

ALLEN'S COMPANY—The Kids Workout. On this pretend "live television show," learn about exercise, health, and nutrition from a bunch of crazy characters; for ages 4 and up. 8/21 at 1:30. Judith Anderson Theatre, 442 W. 42nd St. (864-2190). $7; $5 each for groups of ten or more; reserve.

I DRAW MY DREAM HOUSE—An exhibition of prize-winning drawings with environmental concern by children ages 7–15 from more than 50 countries. 8/17–30 from 9 a.m.–5. General Assembly lobby, United Nations, First Ave. and 45th St. (759-0760). Free.

LINCOLN CENTER OUT-OF-DOORS—Cinderella. This well-loved classic is performed in musical form; for ages 5 and up. 8/19 at 10:30 a.m. Rain date 8/20. Fountain Plaza, Lincoln Center, 65th St. and Broadway (875-5400). Free.

THE FISHERMAN'S WIFE—A musical version of the familiar tale, written by Bill Wheeler and Jan Callner; for ages 5–11. Sat. and Sun. at 1; through 8/30. Wings Theatre in the Archive, 154 Christopher St., lower level (627-2961). $5; reserve.

BRYANT PARK—Juggling Workshop. Learn the basics and then some with John Grimaldi; for ages 7 and up, adults welcome. Wednesdays from noon–3; through August. 40–42nd Sts. bet. Fifth and Sixth Ave. (983-4142). Free.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. Sundays at 11:30 a.m.; through August. 132 Seventh Ave., at 18th St. (989-3270). Free.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30, 2:30, and 3:30; Sat. and Sun. at 1, 2, 3, and 4. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

NEW YORK PUBLIC LIBRARY—Free programs. **Stories From Many Lands.** Enjoy storytelling and puppets as presented by Mark McKillip of the Puppet Art Troupe; for ages 3-8. 8/19 at 3:30. 67th St. Branch, 328 E. 67th St. (734-1717). Reserve. . .**Magic, Songs, and Games.** With Uncle Bobby Fields, in celebration of the end of the summer reading club; for ages 5 and up. 8/20 at 2. Jefferson Market Branch, 425 Avenue of the Americas. (243-4334). . .**Stories From Around the World.** Listen and participate as Ron Sopyla presents an afternoon of storytelling; for ages 3-8. 8/20 at 2:30. Chatham Square Branch, 33 E. Broadway (964-6598).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

BACA/THE BROOKLYN ARTS COUNCIL—Summer Series. An outdoor music and movement workshop with David Pleasant; for all ages. 8/20 at 12:30. Coffey Park, play area, near King-Richards-Pioneer Sts. (718-625-0080). Free.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Cinderella. The comical stepsisters, fairy godmother, and ball patrons are featured with hand-carved wooden marionettes in elegant costumes of 18th-century France; for ages 3 and up. Sat. at 12:30; through 8/29. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

BROOKLYN CENTER FOR THE URBAN ENVIRONMENT—Evening Sail on the Clearwater. Take a blissful sail in New York Bay aboard the Hudson River sloop "Clearwater," meet some of the bay's wildlife, or try your hand at steering the boat. Bring a picnic dinner and dress according to the weather. Rain or shine; for all ages. Meet at the Esplanade under the Brooklyn Bridge on the Brooklyn side. 8/23 from 6–9. (718-788-8549). Under 12, $20; adults $25; reserve, limited space available.

QUEENS ZOO—Reopened after a four-year hiatus, this 11-acre zoo has wildlife such as the American bison, black bear, mountain lion, bobcat, Roosevelt elk, coyote, and California sea lion, and a domestic animal area where children can meet animals up close. 53-51 111th St., Flushing Meadows Park, Queens (861-6030). Hours: Mon.–Fri. 10 a.m.–5; weekends and holidays till 5:30; under 3, free; 3–12, .50; adults $2.50.

STATEN ISLAND'S SATURDAY FAIR—A day-long festival where children can make music, act out stories, sing, and face paint. Saturdays, weather permitting, from 10 a.m. to dusk. Victory Boulevard and Bay St., Staten Island (718-720-5378). Free.

CENTRAL PARK PROGRAMS—Storytelling. Bob Barton will tell Joan Aiken's *Without the Moon*, and Kate Lindauer will tell Hans Christian Anderson's *The Swineherd*; for ages 5 and up. 8/15 at 11 a.m.; series continues Saturdays through 9/27. Hans Christian Andersen statue, facing the Model Boat Pond, 72nd St. and Fifth Ave. entrance. (360-3456; weekends 800-834-3832).

CHILDREN'S MUSEUM OF MANHATTAN—The City as Eco-System. A game-filled workshop led by Joan Preslier, environmental specialist at The New York Botanical Gardens, teaches children how the city's eco-system functions; for ages 6 and up. 8/23 at 1 and 3. Up to $2 for workshops and performances. Exhibit: **Urban Tree House—**A replica of an urban eco-system with activities based on the theme "Reduce, Recycle, Reuse, and Rethink." Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

NEW YORK CITY FIRE MUSEUM—Learn about fire safety and examine the tools of firefighting: buckets and helmets, as well as trumpets, toy models, and parade hats, in this renovated 1904 firehouse. 278 Spring St. bet. Varick and Hudson Sts. (691-1303). Hours: Tue.–Sat. 10 a.m.–4; 50¢; adults $3.

INTREPID SEA-AIR-SPACE MUSEUM—Seafest '92. Relive the exploration adventure when replicas of Columbus' ships–the Nina, Pinta, and Santa Maria–dock beside the Intrepid and visitors are allowed to climb aboard; for ages 4 and up. 8/20–9/7, museum hours. $3; adults $5. Exhibits: **Age of Exploration—**Learn about the role of Italy, France, Great Britain, Norway, and Portugal in the exploration of the New World, and the cultures of the Aztecs, Cherokee, and Taino. **Spy in the Sky—**The flight deck's Lockheed Blackbird is able to fly at three times the speed of sound. Pier 86, 46th St. and Twelfth Ave. (245-0072). Under 6, free; 6–11, $4; adults $5. Hours: Daily 10 a.m.–6; weekends 10 a.m.–8.

SOUTH STREET SEAPORT MUSEUM—Bridging the Seaport. Make a necklace connecting ship to shore and pier to port; for ages 6-12. 8/22 at 11 a.m.; 8/23 at 2. Exhibit: **Something Fishy—**An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates, and design your own sea monster. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Hours: Daily 10 a.m.–6. $3; adults $6.

THE MUSEUM OF TELEVISION & RADIO—Jim Henson's World of Television. Family Screenings: **Anniversaries.** "The Muppets–A Celebration of 30 Years." (50 minutes). This film features practically every Muppet ever created, and devotes special attention to the first Muppet, Kermit the Frog. "Sesame Street: 20. . .and Still Counting." (50 minutes). Hosted by Bill Cosby, with Ray Charles and Placido Domingo. Tues.–Sun. at 1; through 8/23. Starting 8/25: **Magnificent Obsession: The Love Story of Kermit and Miss Piggy.** "The Kermit and Piggy Story" (50 minutes) and "Kermit and Miss Piggy Guest Appearances" (30 minutes); for all ages. . .For Bigger Kids: **Monsters and Myths.** "The Jim Henson Hour: Monster Maker." (50 minutes). The story of a teenager who is preoccupied with monster movies and gets to work in the studio of a famous monster maker. . .**Greek Myths.** "Theseus and the Minotaur" (25 minutes). The battle between Theseus and the Minotaur in the labyrinth is recreated; for ages 10 and up. Saturdays and Sundays at 3:30; through 10/4. Museum hours: Tues.–Sun. noon–6 p.m.; Thursday till 8; Friday till 9. 25 West 52nd Street (621-6800); under 13, $3; students $4; adults $5.

STATEN ISLAND HISTORICAL SOCIETY—13th Annual Richmond County Fair. Watch Garfield the Cat perform in his musical show, root for Robinson's racing pigs, learn to square dance with the Richmond Dancers, and take part in a host of games. You can also pet barnyard animals, get your face painted, or watch karate experts and magicians; for all ages. 8/22 from11 a.m.–9; 8/23 from 11 a.m.–6. College of Staten Island, Sunnyside campus, 715 Ocean Terrace. (718-351-1617). Ages 6–16, $2; adults $5.

BOOKS

COUNT! by Denise Fleming. Preschool. Henry Holt & Co., $14.95.

THE HOUSE THAT JACK BUILT, illustrated by Jenny Stow. Preschool. Dial Books, $14.

CASSANDRA WHO? by Iris Hiskey; illustrated by Normand Chartier. Kindergarten–Grade 2. Simon & Schuster, $14.

THE DINOSAUR QUESTION AND ANSWER BOOK, by Sylvia Funstun. Grades 2–6. Joy Street/Little, Brown & Company, $16.95.

COMPILED BY BERNICE KANNER

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV—	**90.7 FM**
WNCN—	**104.3 FM**
WNYC—	**93.9 FM**
WQXR—	**96.3 FM; 1560 AM**

Wed., Aug. 19

2:00/WNCN—Davaux: "Symphonie Concertante on Patriotic Airs" in G; **C. Stamitz:** Oboe Qt. in E-Flat.

WQXR—Copland: *Our Town.*

3:00/WNCN—Rodrigo: *Fantasy for a Gentleman;* **Haydn:** Wind Qnt. No. 12 in F.

WQXR—Beethoven: *Léonore Overture,* No. 2.

4:00/WNCN—Vivaldi: Cto. in B-Flat; **Bach:** Fantasia on a Rondo in c; **Tartini:** Cto. for Trumpet in D.

WQXR—Strauss: *Till Eulenspiegel's Merry Pranks.*

5:00/WNCN—Walton: *Crown Imperial;* **Mendelssohn:** String Sym. No. 2 in D; **Sarasate:** Habanera.

WQXR—Fasch: Cto. for Horns in D, "Hunt."

6:00/WNCN—Altenburg: Cto. for Seven Trumpets in D; **Gottschalk:** Grand Tarantelle for Piano and Orch.; **Vivaldi:** Cto. for Violin No. 7 in B-Flat, "La Cetra."

7:00/WNCN—Sibelius: *Finlandia;* **M. Haydn:** Sym. in B-Flat; **Telemann:** Cto. for Flute and Oboe in G.

WQXR—Beethoven: Sym. No. 1 in C.

8:00/WNCN—"The Caramoor Festival Concerts."

WNYC—Milhaud: *La Cheminée du Roi René.*

9:00/WNCN—Mozart: Sinfonia Concertante in E-Flat.

Thu., Aug. 20

2:00/WNCN—Haydn: String Qt. in G; **C.P.E. Bach:** Cto. for Harpsichord in c.

WQXR—Gershwin: *An American in Paris.*

3:00/WNCN—Beethoven: Piano Sonata No. 14 in c-sharp, "Moonlight"; **Vivaldi:** Cto. for Flute No. 6 in G.

WQXR—Mozart: Sym. No. 36 in C, "Linz."

4:00/WNCN—Albinoni: Cto. in B-Flat; **I. Albeniz:** *Sevilla;* **Haydn:** Divertimento for Winds No. 7 in B-Flat.

WQXR—Bach: Cto. for Oboe d'Amore in A.

5:00/WNCN—Clementi: Piano Sonata No. 6 in D; **Vivaldi:** Cto. for Bassoon in B-Flat.

WQXR—Suppé: *Boccaccio Overture.*

6:00/WNCN—Novacek: *Moto Perpetuo;* **Offenbach:** *Les Deux Aveugles,* Ov.; **A. Scarlatti:** Sinfonia No. 6 in a; **Liszt:** Paraphrase on Verdi's *Rigoletto.*

7:00/WNCN—Smetana: *Má Vlast,* "Moldau"; **Haydn:** String Qt. in b; **Albinoni:** Cto. for Panpipes and Oboe in C.

WQXR—Mendelssohn: Qt. for Strings in f.

8:00/WNCN—Bax: Ov., Elegy, and Rondo; **M. Haydn:** Nocturne in F.

WNYC—Jacob: Romance.

9:00/WNCN—Schubert: Sym. No. 8 in b, "Unfinished."

Fri., Aug. 21

2:00/WNCN—Danzi: Wind Qnt. in F; **Vivaldi:** Cto. for Cello in c.

WQXR—Brahms: Trio for Violin, Cello, and Piano No. 3 in c.

3:00/WNCN—Chopin: *Krakowiak,* Concert Rondo in F; **J.F. Fasch:** Cto. for Triple Ensemble in D.

WQXR—Vivaldi: *The Four Seasons,* "Autumn."

4:00/WNCN—Verdi: *I Vespri Siciliani,* "The Four Seasons"; **Marsh:** Sym. No. 1 in B-Flat.

WQXR—Dvorák: *Othello,* Ov.

5:00/WNCN—Boyce: Ov. No. 10 in F; **Goldmark:** Ov., "In Springtime."

WQXR—Corelli: Cto. Grosso No. 1 in D.

6:00/WNCN—Schubert: Ov. in e; **Handel:** Cto. for Recorder in B-Flat; **Liszt:** *Grand Bravura Waltz.*

7:00/WNCN—Sullivan: *Mikado,* Ov.; **Vivaldi:** Cto. for Violin in D, "Grosso Mogul"; **Walton:** *Portsmouth Point Overture.*

8:00/WNCN—Witt: Cto. for Flute in G; **Haydn:** Piano Sonata No. 50 in C; **A. Scarlatti:** Sinfonia No. 2 in D.

9:00/WNCN—Saint-Saëns: Sym. No. 3, "Organ."

Sat., Aug. 22

10:00 a.m./WNCN—Rimsky-Korsakov: *Tale of Tsar Saltan,* Suite; **Haydn:** "London" Trio No. 1 in C.

WQXR—Copland: *Billy the Kid,* Ballet Suite; **Beethoven:** *Consecration of the House Overture.*

11:00 a.m./WNCN—Dohnányi: "Variations on a Nursery Song"; **Mozart:** Flute Qt. No. 1 in D; **Vivaldi:** Cto. for Violin in A.

WQXR—Mozart: Sym. No. 17 in G; **Respighi:** *Ancient Airs and Dances,* Suite No. 1.

NOON/WNCN—Debussy: *Images for Orchestra,* "Iberia"; **Gershwin:** Lullaby for String Qt.

WQXR—Debussy: *Children's Corner;* **Bach:** Sinfonia in F.

1:00/WNCN—Sibelius: Sym. No. 2 in D.

2:00/WNCN—Haydn: Cto. for Piano No. 11 in D; **DeVienne:** Cto. for Flute No. 7 in e; **Schmelzer:** *Dance of the Spirits.*

3:00/WNCN—Handel: *Royal Fireworks Music;* **Molter:** Cto. for Trumpet No. 3 in D.

4:00/WNCN—Debussy: *La Mer;* **Graun:** Cto. for Horn in D.

5:00/WNCN—Sibelius: *Karelia;* **J.F. Fasch:** Sinfonia for Strings in G.

6:00/WNCN—J.C. Bach: Cto. for Oboe in F.

7:00/WNCN—Rossini: *L'Italiana in Algeri,* Ov.; **Mozart:** Flute Qt. in C; **Massenet:** *Manon,* "A Swamp in Louisiana."

8:00/WNCN—Haydn: Cto. for Piano No. 3 in F; **Weber:** Sym. No. 2 in C; **Verdi:** *Joan of Arc,* Ov.

WQXR—The Cleveland Orchestra. **Erb:** *Prismatic Variations;* **Bruch:** Violin Cto. No. 1 in G. Conductor: Slatkin; violinist: Midori.

9:00/WNCN—Chopin: Cto. for Piano No. 1 in e.

Sun., Aug. 23

10:00 a.m./WNCN—"Classic Guitar." **Paganini:** Sonata No. 3 in A; **Vivaldi:** Cto. for Violin No. 2 in A, "La Cetra"; **Giuliani:** "Variation on a Theme by Handel."

WNYC—Leclair: Violin Sonata in D; **Weber:** Piano Sonata No. 1 in C.

WQXR—Tchaikovsky: Sym. No. 2 in c, "Little Russian"; **Handel:** Cto. Grosso No. 11 in A.

11:00 a.m./WNCN—Gershwin: *Rhapsody in Blue;* **Stanford:** Irish Rhapsody No. 5; **Vivaldi:** Cto. No. 5 in E-Flat, "La Tempesta di Mare."

WNYC—Weber: Sym. No. 4; **Berlioz:** *King Lear,* Ov.

WQXR—Ravel: Sonata for Violin and Piano; **Haydn:** Cto. for Keyboard in D.

NOON/WNCN—Schumann: *Kinderszenen;* **Byrd:** *Fitzwilliam Suite.*

WNYC—Wagner: *Tannhäuser,* Ov.; **Shostakovich:** *Hamlet,* Suite.

1:00/WNCN—Chicago Symphony Orchestra. **Bach:** Cto. for Harpsichord No. 3 in D; **Shostakovich:** Cto. for Piano, Trumpet, and Strings; **Dvorák:** Sym. No. 9 in d, "From the New World." Conductor: Eschenbach; pianist: Mustonen; trumpeter: Herseth.

WNYC—Britten: *Simple Symphony;* **Bernstein:** Arias and Barcarolles.

WQXR—Beethoven: Sym. No. 3 in E-Flat, "Eroica"; **Debussy:** *Danses Sacrée et Profane.*

2:00/WNYC—New Jersey Symphony Orchestra. **Elgar:** Violin Cto.; **Beethoven:** Sym. No. 3, "Eroica." Conductor: Wolff.

WQXR—Rachmaninoff: Cto. for Piano No. 4 in g; **Telemann:** Orch. Suite in B-Flat.

3:00/WNCN—Vivaldi: *The Four Seasons,* "Summer"; **Schnell:** Cto. for Two Trumpets No. 5 in D.

4:00/WNCN—Bizet: *Carmen,* Suite No. 2; **Haydn:** Divertimento No. 2 in G.

5:00/WNCN—Bach: Orch. Suite No. 4 in D; **Vivaldi:** Cto. for Flute in a.

6:00/WNCN—Mendelssohn: Cto. for Violin and Strings in d; **DeVienne:** Oboe Sonata No. 3 in B-Flat.

7:00/WNCN—Barber: Adagio for Strings; **Mozart:** Cto. for Piano No. 1 in F; **Durante:** Cto. No. 3 in E-Flat.

9:00/WNCN—Beethoven: Cto. for Piano No. 4 in G.

9:30/WNYC—Mozart: Fantasie in f.

Mon., Aug. 24

2:00/WNCN—Sinding: Piano Sonata in b; **Vivaldi:** Chamber Cto. in g.

WQXR—Herbert: Cto. for Cello No. 2 in e.

3:00/WNCN—Beethoven: *Léonore Overture,* No. 3; **Gretry:** String Qt. in E-Flat.

WQXR—Copland: *Rodeo.*

4:00/WNCN—Walton: *Orb and Sceptre;* **Biber:** Sonata for Trumpet and Violin; **Haydn:** Partita for Winds No. 16 in E-Flat.

WQXR—Bach: Cto. for Keyboard in D.

5:00/WNCN—Gottschalk: *Cakewalk,* Suite; **Dittersdorf:** Sym. in C; **Grofé:** *Mississippi Suite.*

WQXR—Rachmaninoff: *Symphonic Dances.*

6:00/WNCN—Kroll: *Banjo and Fiddle;* **Haydn:** Divertimento for Winds No. 23 in F; **Albinoni:** Cto. for Trumpet in C.

7:00/WNCN—Bach: *Anna Magdalena Notebook;* **Mozart:** Piano Sonata No. 8 in D.

WQXR—Vivaldi: Cto. for Mandolin in C; Cto. for Two Mandolins in G.

8:00/WNCN—Haydn: Sym. No. 93 in D; **Massenet:** *Manon,* Act II, Scene 1.

WNYC—Piston: "Three New England Sketches."

WQXR—Arnold: *The Fair Field Overture;* **Alwyn:** Sym. No. 4.

9:00/WNCN—Tchaikovsky: Cto. for Violin in D.

Tue., Aug. 25

2:00/WNCN—Mozart: Sym. No. 30 in D; **Bach:** Trio Sonata in g.

WQXR—Weber: Cto. for Clarinet No. 2 in E-Flat.

3:00/WNCN—Borodin: *Prince Igor,* "Polovetsian Dances"; **Méhul:** Piano Sonata in D.

WQXR—Sibelius: Sym. No. 5 in E-Flat.

4:00/WNCN—Vivaldi: Wind Trio in g; **Elgar:** *Pomp and Circumstance,* March No. 5 in C.

WQXR—Vivaldi: Cto. for Cello in D.

5:00/WNCN—Balakirev: *Islamey,* "Oriental Fantasy"; **Gretry:** String Qt. in G.

WQXR—Copland: *Three Latin American Sketches.*

6:00/WNCN—Rossini: *William Tell,* "Soldiers' Dance"; **Dvorák:** Slavonic Dance in B; **Torelli:** Sinfonia for Four Trumpets.

7:00/WNCN—Weber: *Invitation to the Dance;* **Cimarosa:** Concertante in G.

WQXR—Borodin: Qnt. for Two Violins, Viola, and Two Cellos in f.

8:00/WFUV—"A Box at the Opera."

WNCN—Haydn: Sym. No. 87 in A; **F. Benda:** Cto. for Flute in A.

WNYC—Giuliani: Gran Duetto Concertante.

WQXR—Sibelius: Sym. No. 1 in e.

9:00/WNCN—Grofé: *Grand Canyon Suite.*

WQXR—Strauss: *Sinfonia Domestica;* **Fauré:** Qnt. for Piano and Strings No. 1 in d.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., AUG. 19

8:00 p.m.
2 The Dream Team (1989). Michael Keaton, Peter Boyle, Christopher Lloyd, and Stephen Furst play four psychiatric patients who are visiting New York on a field trip when (gasp!) they are separated from their therapist. Uninspired material is rescued by strong cast. (2 hrs.)

13 49 PBS/NBC Coverage of the 1992 Republican National Convention. Once again, PBS's Robert MacNeil and Jim Lehrer team up with NBC's Tom Brokaw, this time to co-anchor the Republicans' convention from the Houston Astrodome. Coverage tonight and Thursday from **8:00 p.m.** until the good stuff is over (no earlier than **11:00 p.m.**). In all likelihood, Brokaw will peel off to **4** exclusively both nights at about **9:00** or **9:30 p.m.,** which is when the other networks tune in as well. For diehards and insomniacs, CNN and C-SPAN will offer gavel-to-gavel coverage, usually commencing at around **11:00 a.m.** Wednesday's highlights include the nominating speeches, which will formally submit the names of the president and the vice-president to a floor vote.

A-E Our Century—"Special Forces in Action." A gee-whiz look at paramilitary derring-do by Green Berets and SEALs in Vietnam. (1 hr.)

SHO The Marrying Man (1991). Millionaire Charley Pearl (Alec Baldwin) and lounge singer Vicki Anderson (Kim Basinger) fall in love, get married, and divorce—then begin again, and again, and again. . . . (2 hrs.)

8:05
TBS From Russia With Love (1963). The second of the James Bond movies, from the days when they were truly exciting and wonderful and almost believable. Sean Connery stars. (2 hrs. 30 min.)

9:00
COM Indecision '92: The Republican National Convention. Comedy Central goes hunting for laughs in a stadium full of Republicans. Buck Henry and Joy Behar will have their work cut out for them. Shown tonight and Thursday from **9:00–11:00 p.m.**

12:35 a.m.
TBS Helter Skelter (1976). Vivid and disturbing adaptation of prosecutor Vincent Bugliosi's book about the Manson "family" murders. Steve Railsback is riveting as Charles Manson. (2 hrs.)

1:00 a.m.
21 The Gold Rush (1925). This timeless example of Charlie Chaplin's comic brilliance pits the Little Tramp against all manner of Yukon adversity. Highly recommended. (1 hr. 30 min.)

2:55 a.m.
HBO The Handmaid's Tale (1990). Glumly preposterous vision of a future America ruled by right-wing fundamentalists who relegate women to the status of chattel. Natasha Richardson, Robert Duvall, and Faye Dunaway star. (1 hr. 50 min.)

4:00 a.m.
A-E A Farewell to Arms (1932). Gary Cooper and Helen Hayes star in Hemingway's story of doomed love in World War I. (1 hr. 30 min.)

THU., AUG. 20

8:00 p.m.
13 49 1992 Republican National Convention. See Wednesday at 8:00 p.m. for network and cable possibilities. Tonight's highlights include acceptance speeches by the president and the vice-president, as well as Mrs. Bush's much-anticipated address to the convention.

31 P.O.V. "Fast Food Women" focuses on women who support their families with low-wage, no-benefit fast-food jobs. **"Takeover"** looks at homeless people in eight cities across the nation who are squatting in HUD–controlled housing.

AMC Thank You, Jeeves (1936). Vintage Arthur Treacher, playing P. G. Wodehouse's proper British butler. (1 hr. 30 min.)

9:00
BRV Monsieur Vincent (1948). Maurice Cloche's virtuoso biography of St. Vincent De Paul won an Oscar for Best Foreign Film. Starring Pierre Fresnay. (2 hrs.)

USA The Presidio (1988). When a murder occurs at a military base in San Francisco, a homicide detective and the provost marshal at the base forget past differences to solve it. With Sean Connery, Mark Harmon, and Meg Ryan. (2 hrs.)

10:00
AMC Raffles (1930). Sam Wood directed David Niven in the role of a charming gentleman thief. Based on E. W. Hornung's "The Amateur Cracksman." Also starring Olivia de Havilland. (1 hr. 30 min.)

TNT North By Northwest (1959). Hitchcock at the peak of his powers. A big, long, and colorful—never for a moment dull or humorless—suspense story starring Cary Grant as a New York adman mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. (3 hrs.)

11:30
AMC Bachelor Mother (1939). Garson Kanin wrote and directed this delightful tale of a shop girl who finds an abandoned baby on her doorstep. Starring Ginger Rogers and David Niven. (1 hr. 30 min.)

MIDNIGHT
BRV Wanda (1971). Barbara Loden directed and stars in this intelligent drama about a woman who becomes involved with a second-rate thief. (2 hrs.)

2:00 a.m.
AMC Enchantment (1948). David Niven stars as an old man who sadly reminisces about a tragic romance he lived through decades earlier. (2 hrs.)

FRI., AUG. 21

3:00 p.m.
AMC The Cocoanuts (1929). The Marx Brothers, in the film that started it all. "Why a duck?" (2 hrs.)

7:00
SHO Arachnophobia (1990). One of the great "eek" movies of all times, a horror comedy with a sunshiny smile. A dangerously arrogant entomologist (Julian Sands) leads a scientific expedition into the Venezuelan jungle and captures a giant poisonous tarantula, which hitches a ride back to California. (2 hrs.)

8:00
2 Driving Miss Daisy. Alfred Uhry's moving play adapted as a weekly situation comedy. Joan Plowright is Miss Daisy, a feisty, cantankerous old woman. Robert Guillaume is Hoke, her wise and patient chauffeur. Should be interesting. (30 min.)

11 The Manchurian Candidate (1962). An extraordinarily vital, viciously funny political satire—really a send-up of the whole Cold War period—written and played with bite unimaginable today. Starring Frank Sinatra, Laurence Harvey, Janet Leigh, and Angela Lansbury. (2 hrs.)

BRV Hotel Terminus: The Life and Times of Klaus Barbie. Marcel Ophuls's Oscar-winning documentary tracing the life and career of the "Butcher of Lyons." (4 hrs. 30 min.)

9:00
13 Evening at the Pops. Tyne Daly belts out a few Broadway show tunes and performs a piano duet with conductor John Williams. Sarah Chang (the eleven-year-old violin prodigy) plays selections from Bizet's *Carmen.* (1 hr.)

A-E Investigative Reports—"The Living Room Campaign." Follows the intriguing evolution of political advertising that began with "I Like Ike" and led us to Willie Horton. Guests include Tony Schwartz (who created a classic ad for the Johnson campaign in 1964, which showed a little girl plucking petals from a flower moments before a hydrogen bomb detonates) and Roger Ailes (who created the Willie Horton ad). (1 hr.)

10:00
13 Just Me and Mario. A jaded look at identity crises, fast food, domestic disputes, and life in the 'burbs. (1 hr.)

12:30 a.m.
DIS Gaslight (1944). A romantic melodrama that's become a staple of TV comics ("the *Gaslight* bit") and is still hugely entertaining. A dishy Charles Boyer tries to drive his rich, fragile wife (Ingrid Bergman) crazy in a creamily photographed turn-of-the-century London setting. (2 hrs.)

SAT., AUG. 22

12:05 p.m.
TBS A triple bill for frequent fliers. In **Airport '75** (1974), a small plane collides with a commercial jet, killing most of the crew. While Charlton Heston attempts to land the plane, Karen Black distributes parachutes in first class and helps those in coach make out their wills. Then at **2:05, Mayday at 40,000 Feet** (1976) pits David Janssen and Don Meredith against a gun-toting passenger who is unhappy with the quality of airline food. Finally, at **4:05,** there's **Skyjacked** (1972), in which a deranged veteran (James Brolin) demands to be flown to the same destination as his luggage—in this case, Russia. (2 hrs.)

12:30
2 NFL Pre-Season Football. The Houston Oilers visit the New Orleans Saints. (3 hr. 30 min.)

3:00
13 The Civil War: The Filmmaker is a behind-the-scenes look at the making of Ken Burns's acclaimed documentary series, followed immediately by the first three episodes. At **3:30,** there's "The Cause," which examines the historical roots of slavery, as well as the economic and political forces that led to war. Then, at **5:25,** "A Very Bloody Affair." Political intrigues threaten the Lincoln administration, and Grant leads Union forces into the Battle of Shiloh. Finally, "Forever Free" recalls the bloody conlict at Antietam Creek, which was followed by the Emancipation Proclamation. Narrated by David McCullough. (2 hrs. 35 min.)

3:30
21 The Hitchhiker's Guide to the Galaxy. All six episodes of the popular sci-fi comedy series are shown back to back. With Peter Jones as the narrator. (4 hrs. 30 min.)

4:00
2 PGA Golf. Third round of The International, live from Castle Pines Golf Club, in Colorado. (2 hrs.)

4:30
7 ABC's Wide World of Sports. Tune in for live coverage of the Travers Stakes from Saratoga, the climax of the summer racing season. (2 hrs. 30 min.)

5:30
AMC The Big Sky (1951). A sweeping adventure tale about a fur-trapping expedition on the Missouri River. Kirk Douglas stars. Howard Hawks directed. (2 hrs. 5 min.)

7:35
AMC Clouds Over Europe (1939). Laurence Olivier and Ralph Richardson in a campy spy story about secret plans for a new British airplane about to fall into the wrong hands. (1 hr. 25 min.)

8:00
2 Lucy & Desi: Before the Laughter. A television movie about a television series. Huh? (2 hrs.)

13 Glenn Miller: America's Musical Hero pays tribute to the king of the big-band era. Interviews with friends and colleagues are woven together with extensive footage of Miller in performance. Then, at **9:20,** it's time for **Echoes of the Big Bands With Merv Griffin,** featuring Miller and other greats from the heyday of swing, such as Benny Goodman, Duke Ellington, and Count Basie.

MAX New Jack City (1991). Before he was writing songs about assassinating police officers, rap singer Ice-T played one in this simplistic action yarn about cops gunning for pushers in the ghetto. (2 hrs.)

HBO Citizen Cohn (1992). James Woods stars as Roy Cohn, right-wing lawyer and political fixer extraordinaire. Also starring Joe Don Baker and Joseph Bologna. (2 hrs.)

9:00
AMC It Started With Eve (1941). Charles Laughton stars as an ailing patriarch whose son tries to please him by pretending to be engaged. Deanna Durbin and Robert Cummings also star. (1 hr. 30 min.)

BRV The Entertainer (1960). Laurence Olivier shines in this character study of a second-rate song-and-dance man and his grotesque insensitivity to those around him. Strong supporting cast includes Joan Plowright and Albert Finney. (2 hrs.)

10:35
DIS Lifeboat (1944). A drama that takes place entirely on a lifeboat, written by John Steinbeck and Jo Swerling and directed by Alfred Hitchcock. It gets a little claustrophobic, but the performances, especially Tallulah Bankhead's, are marvelous. Best scene: Hitchcock's cameo appearance. (1 hr. 40 min.)

11:00
13 Talking with David Frost. Frost interviews Robin Williams and Elton John. (1 hr.)

SUN., AUG. 23

3:00 p.m.
2 PGA Golf. Fourth and final round of The International, live from Castle Pines Golf Club, in Colorado. (3 hrs.)

4:00
MAX M*A*S*H (1970). This hilarious, episodic look at life in an Army hospital during the Korean War stars Elliott Gould and Donald Sutherland. At its best, the television series that followed didn't come close to the brutally sardonic tone of this film, which is representative of director Robert Altman at his finest. Ring Lardner Jr.'s screenplay won an Oscar. (2 hrs.)

8:00
2 2000 Malibu Road. Drew Barrymore and Jennifer Beals star in this television movie (which is the first episode of a new series) about four women who live on the beach "while trying to build new lives on the foundations of old secrets." CBS describes it as "steamy." Can't wait. (2 hrs.)

21 Fawlty Towers. Six episodes of John Cleese's dazzlingly brilliant comedy series are shown in succession. Don't mention the war. (4 hrs. 10 min.)

9:00
7 The Perfect Tribute (1991). Jason Robards plays a down-in-the-dumps Abraham Lincoln grappling with the Civil War and an insufferable wife. (2 hrs.)

TMC City Slickers (1991). Middle-aged urban wimps (Billy Crystal, Bruno Kirby, Daniel Stern) face their mid-life crises out on the range. Crystal throws himself into a raging stream in order to rescue a little calf and finds the meaning of life. Some funny bits, but an awful lot of stale sentimentality. (2 hrs.)

9:30
13 Masterpiece Theatre—"Summer's Lease." "A Battlefield" is the third installment in the television adaptation of John Mortimer's novel about the English expatriate community in Tuscany. At **10:35,** "The Urbino Trail" concludes the series. Sir John Gielgud stars. (1 hr.)

10:00
TDC The Riddle of the Dead Sea Scrolls. Scholar Barbara Thiering discusses her controversial theory that an enigmatic character who is referred to repeatedly throughout the Scrolls is actually Jesus Christ. (1 hr.)

11:00
BRV The Captain's Paradise (1953). Alec Guinness at his best as a sea captain leading a double life. In one port, he lives quietly with his straight-laced wife. But across the Mediterranean, Guinness and his other wife paint the town red. Yvonne De Carlo and Celia Johnson also star. (1 hr. 30 min.)

11:15
TNT The China Syndrome (1979). A sensationally effective melodrama about a near-meltdown at a nuclear-power plant and the efforts of a TV news reporter (Jane Fonda) and her cameraman (Michael Douglas) to prevent a corporate cover-up. Jack Lemmon is superb as a disillusioned plant executive. (2 hrs. 45 min)

11:35
13 Independent Focus. Four independent films, including "Sink or Swim," in which producer Su Friedrich examines her relationship with her father. (1 hr. 30 min.)

4:05 a.m.
MAX Bird (1988). Clint Eastwood directed this biography of Charlie Parker, the saxophonist who revolutionized jazz in the forties. Forest Whitaker stars. (2 hrs.)

MON., AUG. 24

7:05 p.m.
SHO The Freshman (1990). Andrew Bergman wrote and directed this eccentric comedy about an NYU film student from Vermont and his misadventures with a Mafia kingpin (Marlon Brando). Strong cast. (1 hr. 55 min.)

8:00 p.m.
7 NFL Pre-Season Football. Live coverage as the Buffalo Bills take on Kansas City.

13 Victor Borge: Then and Now. An evening with America's favorite zany musical cutup. (1 hr. 30 min.)

31 Perspectives on Twentieth-Century Architecture—"Tadao Ando." A look at the acclaimed architect who is one of the leaders of Japan's avant-garde.

BRV Last Night at the Alamo (1983). Kim Henkel's absorbing and amusing character study of empty machismo focuses on the sad, lonely habitués of a Houston bar that is about to be demolished. (2 hrs.)

HBO Wall Street (1987). As preachy, simplistic morality plays go, this one is pretty good. Charlie Sheen is a young stockbroker itching to sell out and hit the big time; Michael Douglas is the high roller who shows him how. Oliver Stone directs. (2 hrs. 10 min.)

9:00
AMC The Cowboy and the Lady (1938). Society big (Merle Oberon) falls for gritty rodeo star (Gary Cooper). (2 hrs.)

11:00
AMC Flying Leathernecks (1951). John Wayne as a tough-as-nails Marine major who is hell-bent on whipping his grunts into fighting shape. Vintage Duke. (2 hrs.)

1:00 a.m.
21 The Scarlet Pimpernel (1935). Leslie Howard is the hero leading a double life; he comes to the rescue of innocent victims of the French Revolution while masquerading as a society fop. Merle Oberon also stars. (1 hr. 30 min.)

DIS The Thin Man (1934). The first of this famous series was also a pioneer screwball comedy, starring William Powell and Myrna Loy as detective Nick Charles and his wife, Nora, solving mysteries while staying high on endless cocktails. From the Dashiell Hammett book and based, of course, on Hammett's volatile, wisecracking relationship with Lillian Hellman. (1 hr. 30 min.)

2:00 a.m.
TNT Fail-Safe (1964). Sidney Lumet's grim meditation on the Cold War. An American bomber receives mistaken instructions to attack the Soviet Union. As time runs out, U.S. and Russian leaders try desperately to avert World War III. Henry Fonda and Walter Matthau stand out among an exceptional cast. (2 hrs. 30 min.)

TUE., AUG. 25

5:30 p.m.
AMC Monkey Business (1931). The Marx Brothers, in their first film written directly for the screen. Listen for S. J. Perelman's dialogue. It doesn't get much better than this. (1 hr. 30 min.)

6:30
TMC Another Woman (1988). Woody Allen climbing the high towers of anguish once again, and falling off. Gena Rowlands plays Marion, a middle-aged philosophy professor whose morale comes apart. She wanders around an impeccably elegant New York, but this is really an interior journey. She is accused of being "cold" or "unconsciously flirtatious" or—worst of all—"judgmental." The movie is a bald imitation of Bergman's *Wild Strawberries*, only without the rhapsodic and lyrical imagery. As stiff and strenuous as a "serious" Off Broadway play. With Gene Hackman and Mia Farrow. (1 hr. 30 min.)

7:00
AMC These Three (1936). William Wyler's superb adaptation of Lillian Hellman's play *The Children's Hour* stars Merle Oberon and Miriam Hopkins. Script by Hellman. (2 hrs.)

8:00
2 The 1992 Miss Teen USA Pageant. Dick Clark and Leeza Gibbons emcee the festivities. This year's theme is "Teen Dreams." (2 hrs.)

13 Nova—Animal Olympians. Human speed, precision, and strength are compared to those of animals. (1 hr.)

A-E Biography—"Ronald Reagan." Surreal, frightening variation on small-town-boy-makes-good theme. Only in America. (1 hr.)

9:00
5 Rebirth of Mother Earth. A look at local environmental issues—New York's trash-recycling program, problems with ozone gas in New Jersey, etc.—and how they are being addressed. Segments about wetlands, pine barrens and beaches in the New York area that are seriously endangered. An eye-opener. (1 hr.)

A-E Stage—"Candide." Leonard Bernstein conducts the London Symphony Orchestra in a performance of his masterpiece. (2 hrs. 30 min.)

9:15
13 Listening to America with Bill Moyers—"America: What Went Wrong? Part 1 of a two-part program that looks at why, for some people, the American Dream has begun to evaporate. Part 2 at 10:25. (1 hr.)

10:00
7 Oprah: Behind the Scenes. Ms. Winfrey barges onto film sets for intimate chats with Dustin, Meryl, and Goldie. (1 hr.)

TDC Lessons of Darkness. Werner Herzog's cinematic essay about postwar Kuwait is a somber tableau of burning oil wells and scorched landscapes. (1 hr.)

10:05
DIS Romancing the Stone (1984). High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. But Kathleen Turner is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). Robert Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. (1 hr. 55 min.)

10:30
HBO America Undercover—"Never Say Die: The Pursuit of Eternal Youth." Stopping the aging process (or at least appearing to stop it) has become big business. This documentary takes a skeptical look at the sometimes-bizarre treatments that purport to stave off old age, and the wily entrepreneurs who profit from them. (1 hr.)

1:00 a.m.
21 The Private Life of Henry VIII (1933). Alexander Korda directed Charles Laughton, who gives the performance of a lifetime, as the much-divorced English king. (1 hr. 35 min.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

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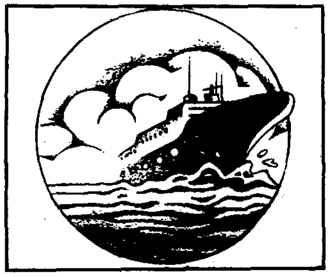

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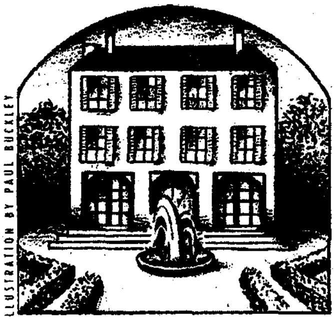

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Perfect Partner—Truly pretty, very warm, *affectionate, upbeat woman, slightly* intellectual, interesting profession, loves nature, many other interests. Seeks divorced/widowed man, 52 plus. 3638✉ ☎

Radiant, Refined Blond—Shapely legs, lively intellect - art, travel, cooking, seeks man of integrity, solid values, 45-60. POB 19, Iselin, NJ 08830.

Gorgeous, Sexy, Israeli-European Lady—36, 5'9", seeks sophisticated, secure, adventurous, strong, sensitive male, 34-41, 6' plus, athletic. Photo a must. 8701 ✉

Extraordinarily Gifted, Often Brilliant—Usually modest. Easy, healthy, early 50s, designer, artist, entrepreneur, with successful, high-profile creative business venture, frequently in major print media. Looking for extremely bright, intuitive, multifaceted, charismatic, slim, 30s-40s, emotionally grown-up female who wants a vital, close, loving, intimate friend, partner, marriage. Nonsmoker. 6446 ✉

Let's Retire Together—Handsome, athletic physician, 63, Manhattanite, seeks warm, pretty, active, educated, family-minded and quite comfortable Jewish woman, to 55, for a devoted, adventuresome, equally shared, glorious life. Letter and photo. 6421 ✉

Ex-Cub Scout And Soldier Of Fortune—Seeks ex-Girl Scout who still has her merit badges and a few cookies left - tall, thin, 30ish, professional. Photo/phone. 8667 ✉

Handsome Doctor/Composer—Practices medicine and piano daily. Just 40, looks 30, thank God for the gym. Seeks marriage-minded beauty, 25-35, with body and soul. Photo helps. 3652 ✉ ☎

Wasting Away In Margaritaville—Time flies when you're having fun...then suddenly you realize that you're 40, still single and longing for love and companionship. I am successful, generous, caring and fun. You're warm, sincere, bright and happy. You seek affection, learning and new experiences...and are willing to relocate to Canada for the right partner. You're sexy, pretty and Jewish. You love to travel, dine, dance and dress - and occasionally party till dawn! Most of all, you love to laugh. Do you exist? Phone/note/photo appreciated (will reciprocate). 6362 ✉

Brilliant, Loving, Handsome—Wealthy investor - three Ivy degrees, tall Manhattan mensch, 40s - seeks happy, warm, gentle, cuddly, beautiful, educated, supportive, charming, tactile, upper-class Jewish woman, 30s, to share life. 3669 ✉

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Fun, Frolic And Friendship—Single father, successful attorney, 52, good-looking (bald), jogger - likes restaurants, movies, sports, travel, music, passion and romance - seeks accomplished, articulate, intelligent, slender, good-looking Manhattan nonsmoker. Picture please. 3548 ✉

Handsome, Happy, Westchester—Dad of one - 6'2", 37, blue eyes, healthy, fit, adventurous NYC professional. Needs an attractive gal with a great figure, who's smart and culturally aware. No drugs, smokers or heavy drinkers. NYC/CT okay. 7003 ✉

Simple Pleasures—Pretty, shapely, soft, spirited woman, 5'1", still radiant at 40, seeks great guy, still fun at 40-50ish, who desires a simpler, more meaningful life - including family. Fit nonsmoker only. Country home a big plus. 3616 ✉ ☎

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Fairy Tales Can Come True—This handsome, romantic, charming, slim Jewish CPA, 32, 5'9", seeks sweetheart to share moonlight and miracles. Photo. 3631✉☎

Be A Prince—Charm this lovely, well-educated Wasp Princess. 48 plus, humor, kindness and sensitivity will win fun, loving companionship for active city/country and/or international life. RSVP. 6451 ✉

Warm-Hearted And Fun To Be With—I am a 47-year-old male - attractive, self-employed. Enjoy sailing, soaring, skiing, running, art, dinners out, walks on the beach. I am at ease on a lake in New Hampshire, or strolling the streets of Paris. I am a romantic who wishes to share his life with a pretty woman who says yes to life and making dreams come true. Photo/note appreciated. 3662 ✉

32-Year-Old, Single Jewish Male—6'1", successful and handsome, seeking an intelligent, kind and beautiful woman who loves to dance. Photo and short letter a must. 8687 ✉

California Lifestyle—Happy, stable Jewish, attractive, 40s, professional woman looking for happy, stable Jewish man, 42-56, who likes the Berkshires, movies, long walks. 8696 ✉ ☎

Bachelor Of The Year—33, single Jewish male, 6'3", successful dentist, extremely handsome and fit, athletic, health-oriented, personable romantic, seeks bright, sexy beauty, 25-33. No addictions. Photo/letter. 6448 ✉

Boy, 60—Passionate lover of the visual, verbal and fetchingly fleshly, also thirsts for more music, books, movies, plays, great conversations. Plus huggable you - and a shared view or two. Photo? Do write. 3661 ✉

Extra-Young 61—Jewish lady, outstanding appearance, not boring, comfortable, fit - seeks male, 5'10" or taller. Note/photo. POB 263, Great Neck, NY 11022.

Good-Looking, Athletic—Female doctor, 32, 5'6 1/2", 120 lbs, warm, easygoing and stable personality, blue eyes, curly hair, seeks Jewish counterpart with strong mind, body and soul. Photo. 3664 ✉

Want To Be The Man Of My Dreams?—Pretty, slim female, 44, wants a lifetime best friend to grow old with. We'll share life's happiness, love, sorrow, thoughts, families. Let's meet and share a laugh. Note/photo. 8692 ✉

Morris County, NJ, 29, Classy Lady—I'm thin, pretty, sweet, smart. Looking for tall, cute guy with a big heart. 3667 ✉

Attractive, Successful, Classy Woman—Seeks highly cultured, successful gentleman, 50-60, used to the good life. Upper East side a plus. Nonsmoker. 6445 ✉

Realtor/Writer—37, tall, fit, handsome, seeks smart and saucy mate to share inner and outer world. 6449 ✉

Very Attractive Blond Female—Enjoys theater, traveling and entertaining. Seeks handsome, athletic, sincere, professional white male (28-36), for fun, companionship and romance. Nonsmoker. Photo/note. 6463 ✉

Five Towns—Pretty, vivacious, caring, early-60s Jewish widow. 3655 ✉

Plastic Surgeon Only—Sought by pretty attorney - for friendship, love and happily ever-after, 35-45. 3646 ✉ ☎

Wondering Where—All the nice girls are? Here is one! Beautiful, Jewish, slim MBA, 30, enjoys tennis, golf, the arts. Seeks professional, secure, marriage-minded male to 38. Photo/note. 8702 ✉

Moderately Famous—Academic scientist, fireside philosopher - attractive, tall, athletic, Manhattan-based, divorced white male of 51 years, with warmth, wit, convertible, canoe and Upper West Side real estate - seeks outrageously bright, attractive, sensitive and largely happy woman under 39, who, in the unlikely event that all should seem right, would be willing to consider marriage and children. Photo please. 3643 ✉

Desperately Seeking Steven—Last seen: the Film Forum, Shea, Zabar's, MOMA, SOB's. Bright, pretty psychologist - "Susan", seeks soulful, intelligent professional man, 32-41. Photo. 6452 ✉

Professional Midwestern Female—Blond hair, green eyes, would like to meet sincere professional gentleman, 35-45, who would make me laugh. I enjoy Reba, Elvis, Mozart, tennis, dancing, the New York Times, the Green Bay Packers, tall men, old houses and romance. Do you? Photo/note please. 3673 ✉

Looking For—Educated, European-Italian male, 35-45. It will be worth your time. Note/photo. 3645 ✉ ☎

Fenomenal Female Fysician—Fit and fanciful, with fine facade, fond of forests, Filharmonic and fireworks, fain to find fortysomething fellow for fun, fandango, future? 8685 ✉

Intellectually Curious Woman—Attorney, 41, with social conscience - enjoys tennis, golf, swimming, skiing, walks, afternoon naps, philosophy and all the arts. Seeking intelligent man with deep passions and sense of humor, to share in life's adventures. 6465 ✉

Back From Greece—Ready for new travels with fun, fit, single white male professional, 29-37, with good heart/ear, who seeks an attractive, artistic, single Jewish female, Woody Allen fan, for relationship. Photo necessary. 6467 ✉

DDS—30, 5'9", slim, handsome, outgoing and sincere, enjoys travel and the arts, committed to Jewish and family values, seeks attractive, intelligent, secure, nonsmoking, professional Jewish woman, 25-31. Note/phone/photo. 3650 ✉

I Need A Man—Who is ready for a real relationship with a real lady. If you are 50 plus, active, bright, successful, romantic, and love a challenge, this tall (5'10"), long-legged, lovely lady could be everything you ever dreamed. Note/photo. 8699 ✉

Vivacious Redhead—Career woman, 5'6", wants to meet a successful, emotionally secure, fun-loving, unmarried, 50s-60s mensch. Photo/phone please. 3651 ✉☎

Sexy Female Dentist—With knockout body and personality, 33, seeks handsome, athletic, genuine, ambitious, upbeat Jewish hunk, 31-40. Photo/note. 8694 ✉

Interesting Woman—Health professional - enjoys tennis, nature, urban culture and an intuitive approach to life. Seeks male counterpart, 40s, more or less. 8686 ✉

Pretty, Spunky, Charming—5'2", Asian woman, 35, seeks healthy, handsome (inside and out), intelligent gentleman for healthy, monogamous relationship. Note/photo/phone. 3647 ✉

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STRICTLY PERSONALS

Pianist—30s, fit, loves karate, beach, laughing. Seeks female. Photo. 8688 ✉☎

Wanted:—Romantic Upper West Side man, 30s-40s, doctor/lawyer/therapist, for attractive professional woman, 37, looking for life partner. 8697 ✉

Gay White Female—31, 5'4", 130, brown eyes, great shape, feminine, very pretty, educated professional - looking for sophisticated, feminine, sincere female for lasting relationship. Photo please. 8700 ✉

Scuba Diver—Sense of humor, handsome, mildly macho, semi-sensitive, professional - seeks 30ish, tall, thin, European or Midwestern woman. No hardened New Yorkers. Phone/photo. 6424 ✉

World Traveler Seeks Companion—Successful in business, spiritual in nature and vision, handsome, passionate, with diverse interests. Searching for a woman of beauty and content, 28-38, who longs for heartful companionship, exotic adventures, fiery loving, and to be held close. Note/phone/photo (a must). 8695 ✉

Beautiful Scorpio Lady—42, who values honesty, seeks top-rate soul mate. Nonsmoker. Phone/photo. 3641 ✉ ☎

Single White Female—37, pretty - not glitzy. I am the best woman you are going to find. So call off search. Fun, sharp wit, professional, enjoys life over death. Last few dates were aliens. Looking for single white male - Christian, with own teeth and hair, 35-45, over 5'9", with working mind. Please send note, photo and the name of last book read. 8684 ✉

Attractive, European, Jewish—Nonsmoker, self-employed, divorced, 50 years young, with cultural interests - would like to meet financially secure (like me) counterpart, 55-65, with similar interests. Note/photo. 3649 ✉

Pretty, 5'7", Stylish Lady—Seeks man in his 60s who is sophisticated, handsome and successful. 3672 ✉ ☎

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts, seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 3653 ✉

Good-Looking Guy—Down-to-earth, 38, 6'1", muscular, clean-cut Manhattan businessman/resident - accomplished, diversified and fun to be with. Seeks warm, very attractive, tall, shapely, sensual Jewish woman under 35 - who's got it together and is pursuing a quality, meaningful, committed relationship. Note, phone and photo, please. 3637 ✉

Cultured, Refined—Handsome, professional, single white male, 52, 5'8", romantic, tender - enjoys theater, classical music. Seeks compatible woman to share hearts, insights, laughter and absurdities. Photo please. 3670 ✉

Single, Pretty Jewish Woman—33, slender, discerning, with a keen mind and a quick wit, seeks Jewish, handsome, marriage-minded nice guy to 34. 3680 ✉

Come Play With Me—Pretty, slender, sensuous, accomplished professional woman, with a sense of humor. You - attractive, successful, healthy mentally and physically, Jewish gentleman, 40 or over, who is secure, communicative and caring. First Prize: Each Other. Grand Prize: Happiness. 3642 ✉ ☎

I'm 37, 6', Handsome—Well-built, and completely perfect in every way. Seek *nonconformist, adventurous, trim,* well-built woman, who'll humor me when I act like this. POB 1201, Ft. Lee, NJ 70724

Successful Blue-Eyed Attorney—32, seeks upbeat, shapely Jewish lady - 24-30, warm, open, verbal, bright - who enjoys classical music, rock 'n' roll, funky restaurants, Berkshires. Photo. 3660 ✉

I've Searched The Universe—And still haven't found you. Respond now or I'll move to another galaxy. I'm 44, male, overeducated, love to hike. If you're a smart, funny woman - and like the road less traveled, I'll spoil you rotten. 3663 ✉

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I Can't Believe I Forgot—To have children, send them to private school from our 12 room penthouse on Central Park West, as the housekeeper prepares dinner *and we dash off to opening night at the* Met. Let's do it! Photo/phone. 3668 ✉

No Lying Allowed—Not after 12 years pf parochial school. Friends say I'm very pretty, so why don't I have a boyfriend? I hate that question. I'm 33, blond, blue eyes, fit, unpretentious, love dogs and *laughing at silly things - looking for similar* good-looking guy, 32-37. Photo. Will reciprocate. 6462 ✉

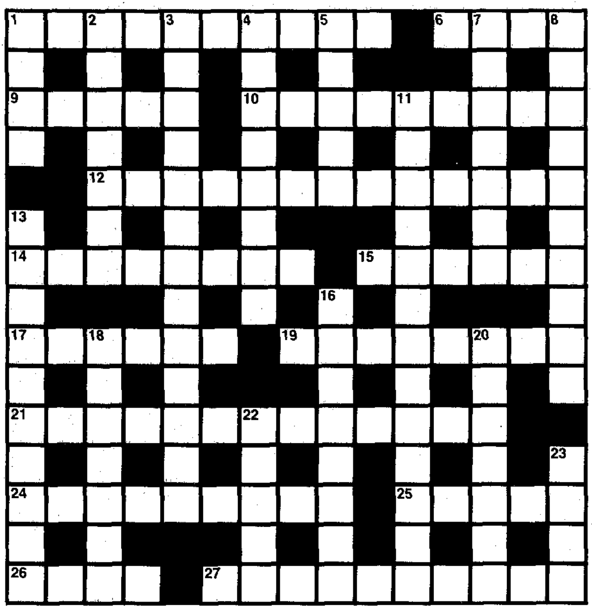
Beautiful Jewish Physician—Talented, fun-loving, warm, sensitive, caring, seeks compassionate, sincere, handsome professional man, 36-45, for lasting relationship. 3675 ✉

Very Wealthy Manhattanite Man—47, with varied interests, quite unconven*tional ways. Wants to meet beautiful lady* in her mid 30s to 40s for love and everything else. Artist or non-9 to 5 a plus. Photo/phone a must. 3676 ✉

Affluent, Handsome, Tenured—Jewish associate professor from family of distinguished writers seeks intellectual lady, 32-42, wanting marriage and future children. Love medical and psychological research, flying planes, sports cars, com*puters, my country home - and trying to* write a new best-seller. A career lady such as an MD, LLB, PhD, MBA is most welcome if kind and nurturing. 3678 ✉ ☎

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 Tasty tibits the sheik throws at his favourite ladies? (6,4)
6 At one point, choose to hear the saga. (4)
9 Lacking interest—not taking notes makes one suffer. (5)
10 Bandsman getting the bird. (9)
12 Philharmonic apt to drop morning broadcast in favour of charity performance. (13)
14 Outfit's seldom been shown off—party cancelled. (8)
15 Poisonous quotes retracted in a letter. (6)
17 Recording is out of key. (6)
19 Mind will boggle, seeing it in full sail? (8)
21 Ah! Calmest pity in this state of mind. (13)
24 A bloomer, making wine from berried plant. (9)
25 Girl's name that is all garbled. (5)
26 Tuber giving you back extraordinary energy. (4)
27 Hands off dray travelling north—it's a ramshackle vehicle. (10)



DOWN
1 Thankless task I'd undertaken for this movement. (4)
2 Gets out fire safety measures. (7)
3 Party learn I am active in the house. (13)
4 Flinging net over birds calls for guts. (8)
5 It's inherent in a prisoner—up to now—to break out. (5)
7 As hearts may go when you raise a point with an Irishman. (7)
8 Study creature with a shell right inside wild flower. (10)
11 Peculiar end to Prince's style of architecture. (13)
13 Something afoot—needs a partner for court work. (6,4)
16 Sounds like kidnap of the girl, in error. (8)
18 Suffered a fall—child's stomach was injured. (7)
20 A blow, but it's of advantage to someone. (3,4)
22 Call round after church for a drink. (5)
23 Not necessarily green material. (4)

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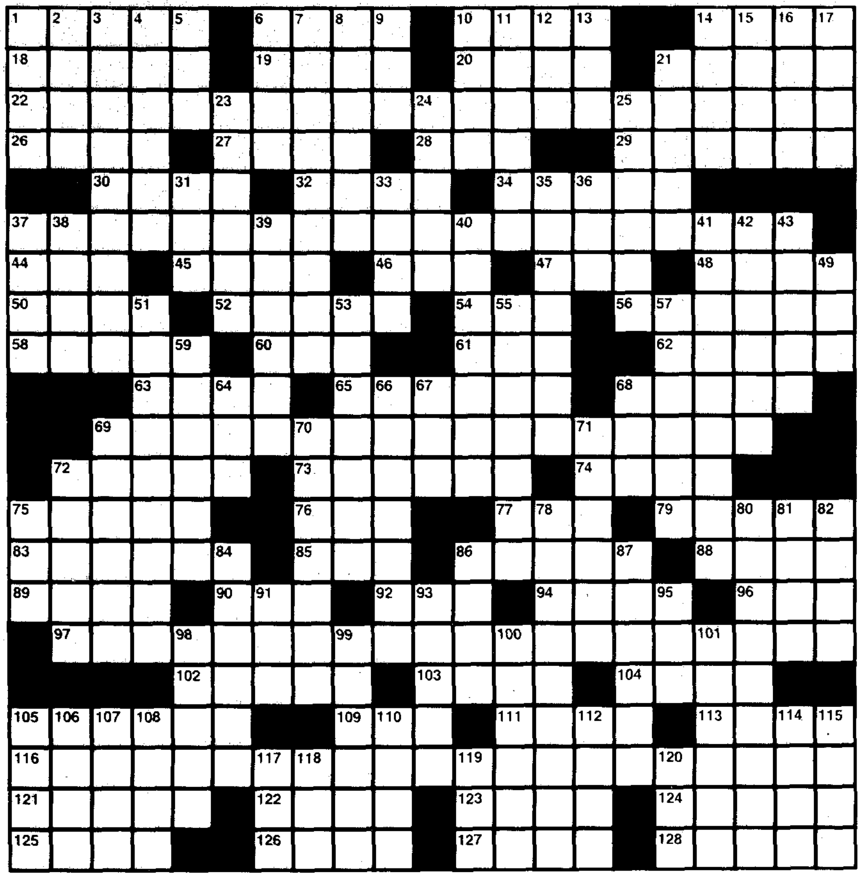
'JASMINE' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

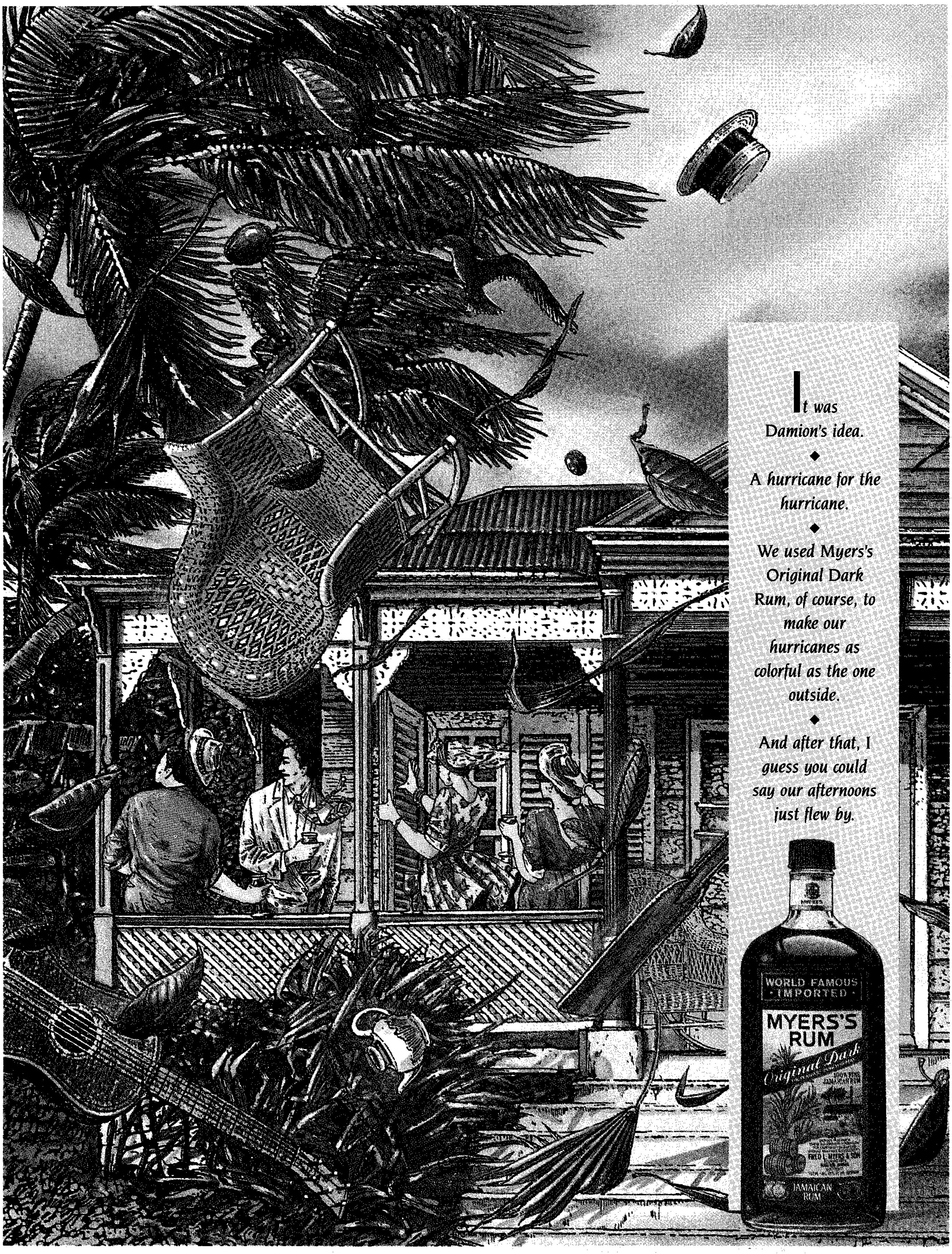
ACROSS
1 Freight boat
6 "Nana" author
10 Night hooters
14 D.j.'s sample record
18 Wide-awake
19 Ostrich look-alikes
20 Carla in "Cheers"
21 Mideast Heights
22 Definition of JASMINE?: I
26 Notorious Ugandan
27 Landed
28 Past the middle years
29 White-collar workplace
30 Con game
32 Camembert's kin
34 —wintergreen
37 Definition: II
44 Clay, today
45 Stage signals
46 August zodiac sign
47 Language suffix
48 Lake that sounds weird
50 Change for a twenty
52 Hitchcock's 39
54 Three times a day, in prescriptions
56 Quarrels
58 German philosopher
60 Half an African fly
61 Demolition do-it-all
62 Bowling-alley button
63 Protective spray
65 Original inhabitant
68 Zoning units
69 Definition: III
72 French composer Erik
73 Coast Guard ship
74 Skip over
75 Ed Mc—
76 Undercover org.
77 Sun. lecture
79 Non-fattening, on some labels
83 Chateau town in the Loire valley
85 Informal relative
86 Campus ordeals
88 Poly's partner
89 Skirt from Quant
90 Billboard displays
92 Axe a tree
94 — En-lai
96 Scand. land
97 Definition: IV
102 Spewack or Abzug
103 Upon
104 Humdinger
105 Draw forth
109 Krazy of the comics
111 Wool: Prefix
113 Spartan queen
116 Definition: V
121 "Rubaiyat" poet, et al.
122 Actor Julia
123 Debarking place
124 First name in cosmetics
125 Tennis groupings
126 Dolomites, e.g.
127 Western flattop
128 Hornets' creations

DOWN
1 Rival of Ole Miss
2 Reuning grad
3 Fighting back
4 Seuss's Christmas-stealer
5 And others: Abbr.
6 Fervor
7 Large motor coaches
8 Sheen
9 Cleo's killer
10 Like Sabin's vaccine
11 "— Love You?"
12 Garland for 69-Down
13 Part of S.F.
14 Remove, as a hat
15 People of "The Time Machine"
16 Artist Chagall
17 "Don't Tread —"
21 Faux pas
23 Metrical foot
24 "Brigadoon" tunesmith
25 Peanut
31 Forerunner of the N.R.C.
33 Ellis and Parris: Abbr.
35 Summer quencher
36 Southpaws' abbrs.
37 Inauguration recital
38 Take it on the lam
39 Postal item
40 "A — in the old town tonight"
41 Dynamo
42 Comes to light
43 Teams for Shea games
49 "N'—-ce pas?"
51 Of musical half-steps
53 Antarctic bird
55 Opposite position
57 Gamin
59 Hispanic
64 Fidel's sidekick
66 Kind of case
67 — for tat
68 U.S.N. biggie
69 Oahu woman
70 Indictment
71 Detective couple
72 Sir, to Sabu
75 Last year of the XIXth Century
78 Playful adventures
80 Victories by subjugation
81 Baseball brother
82 Orpheus's instrument
84 "Give a — every fixed star": Shak.
86 Taunt
87 "Brevity is the — wit"
91 Between Costa and Sol
93 Muse of poetry
95 Burmese statesman
98 Last writes
99 Greasepaint
100 Breed of dog
101 Maltreat
105 Freudian concerns
106 Rickey ingredient
107 "— first you don't succeed . . ."
108 Midpts.
110 Beltmakers' tools
112 "A Doll's House" wife
114 Advice to the pudgy
115 Fearless flyers
117 Refrain syllable
118 Henry V, as prince
119 Rotation speed: Abbr.
120 Earthlings



Solutions to last week's puzzles appear on page 142.

EVERY AFTERNOON AT 3 WE HAD A HURRICANE.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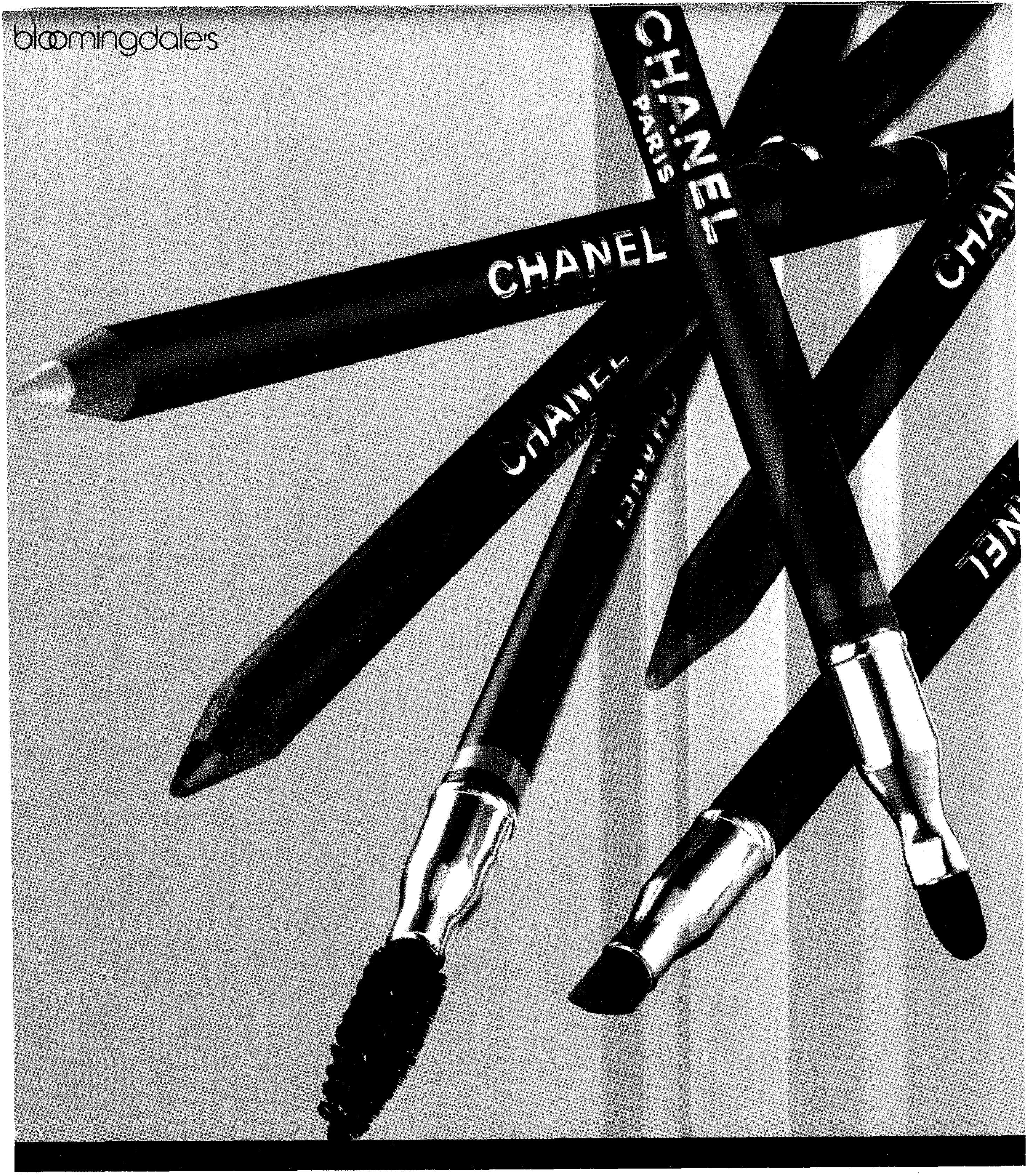
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